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Across the country, alarm is rising as corporate power escalates at the intersection of Wall Street and Pennsylvania Avenue.

EDITOR'S NOTES

By Tim Redmond
tredmond@sfbg.com

This is how strange things are in the world:

I read a piece on SFGate Jan. 21, by an editor named David Curran, who claimed (in that kind of “wow-I’m-funny” tone) that young people should stop trying to be doctors and college professors. Instead, he says, he wants to “quietly sneak our kids into some midlevel bureaucrat position where they can hang out for decades, get decent vacation, loads of holidays, and, yes, face a few pay cuts and furlough days because in the end they hit the pension jackpot!” Of course, those jobs are easy, since all public employees are stupid and lame: “Whenever the kids take forever to set the table, I get a little angry and they reply, ‘But dad, we’re just getting ready for our future job at the DMV!’”

Three days later, I picked up the Jan. 22 edition of The Economist and read a flattering profile about a group called Tiger 21 — “A self-help group for rich people.”

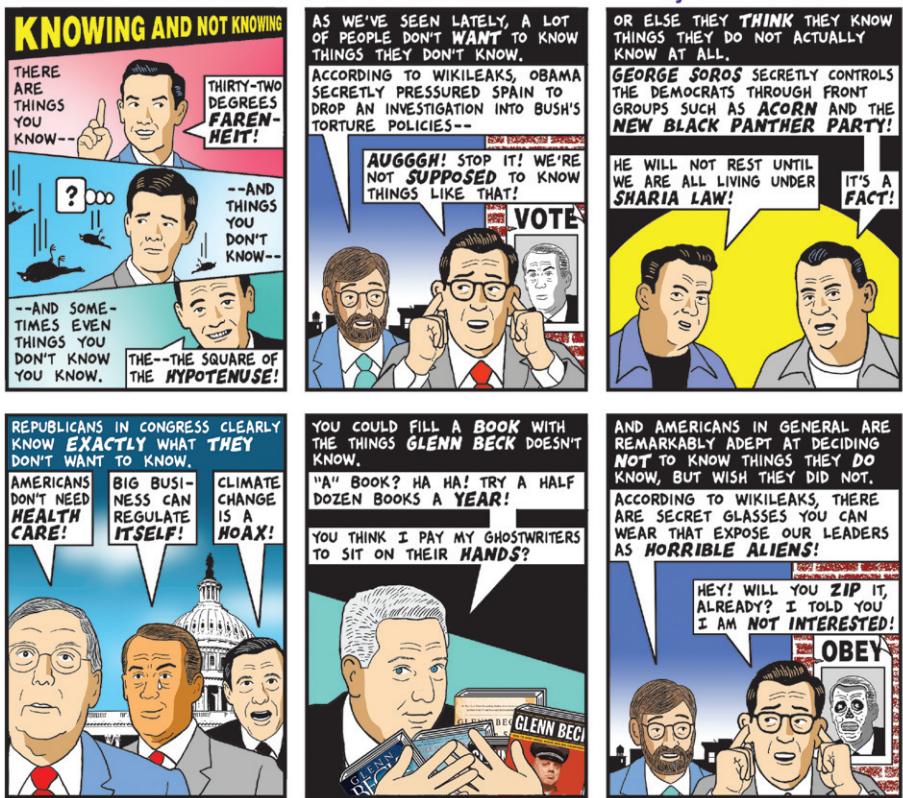
“Only those with more than \$10 million of investable assets are eligible for membership, so no one assumes that, just because you have truckloads of cash, your problems are trivial. Whether you are worried that your kids might turn out like Paris Hilton, or fed up with your brother in law who wants to borrow money for the umpteenth time, someone in the room has faced a similar problem before.”

And The Economist writer wasn’t joking.

I worry so much about the poor rich. I’ve read all those stories about lottery winners who are suddenly miserable, and I think, nah. Long-term unemployment makes you miserable. The prospect of reaching old age in poverty makes you miserable. Being forced into a Medicare nursing home because the visiting nurse who allowed you to be independent lost his job in budget cuts makes you miserable.

CONTINUES ON PAGE 6 >>

THIS MODERN WORLD



Mayor Lee and Big Pharma

EDITORIAL A piece of simple, logical legislation that would protect San Francisco consumers, public safety, and the environment appears headed for the desk of Mayor Ed Lee — and his signature would be the first clear sign that he’s not going to let powerful lobbyists (or the legacy of Gavin Newsom) guide his decisions.

The bill, by Sup. Ross Mirkarimi, would establish several secure places where people can drop off unused, unwanted, or expired pharmaceuticals for safe disposal. It seems so simple: every year, huge amounts of prescription meds are flushed down toilets or left around in medicine cabinets or drawers in the city. As much as one-third of all medicine purchased in the country is never used. The stuff that goes down the drain already has had a proven impact on aquatic life; the pills that never get thrown away are

a hazard, particularly in households with small children.

But under current law, the only safe way to get rid of old meds is to return them to a pharmacy — and pay a fee. The cost of returning old drugs is enough of a deterrent that most consumers don’t bother.

If you have used motor oil in California, you can drop off and recycle it free. Many hardware stores recycle old batteries, light bulbs, and paint. Computer makers have to pay for recycling their products. Why can’t the city mandate the same rules for medication?

The easy answer: because it would cost about \$200,000 a year to set up drop-off sites in drug stores and police stations — and the pharmaceutical industry doesn’t want to pay.

It’s a trivial amount of money, a fraction of what the industry spends on lobbying. In fact,

with Big Pharma lobbyists from Washington and Sacramento crawling all over City Hall to block the Mirkarimi bill, it’s possible that the drug companies have already spent more fighting the legislation than it would cost to implement it.

The bill would charge companies that sell pharmaceuticals in the city a very modest fee to pay for the drop-off program. Similar programs in other places (San Mateo County, Washington State) have been highly successful — but nobody yet has asked the companies that make billions of dollars selling these products to underwrite the cost. San Francisco would be the first.

The San Francisco Chamber of Commerce has been fighting hard against the measure, claiming it would discourage biotech firms from investing in the city. That’s a huge stretch, but the chamber’s

CONTINUES ON PAGE 6 >>

Why I may run for Congress

By Norman Solomon

OPINION One of the most inspiring political leaders in recent decades, Sen. Paul Wellstone (D-Minn.), famously declared: “I represent the democratic wing of the Democratic Party.” Today we need progressives in Congress who will represent the progressive wing of the Progressive Caucus.

That’s the largest caucus on Capitol Hill — but having 80 members on the roster won’t do much good if many cave under pressure.

For 18 years, the North Bay has been represented in Congress by Rep. Lynn Woolsey. Her strong antiwar voice and very progressive voting record have endeared her to a lot of constituents. Now she’s publicly saying that she may choose to retire instead of seeking reelection.

This week, after decades of working for progressive social change, I’m announcing a federal exploratory committee for Congress (www.NormanSolomonExploratory.com). If Rep. Woolsey doesn’t run in 2012, I will.

Across the country, alarm is rising as corporate power escalates at the intersection of Wall Street and Pennsylvania Avenue. An egregious factor is the deference to such power from some elected officials who rely on a progressive base for votes but shrug off tangible accountability to that base.

Dysfunctional relationships between liberals in Congress and progressive social movements serve as enablers for endless war, massive giveaways to Wall Street, widening gaps between the rich and the rest of us, erosion of civil liberties, outrageous inaction on global warming, and so much more.

Back in congressional districts, the only way to beat corporate

CONTINUES ON PAGE 6 >>

EDITORIALS 4	CANNABIS 12	PICKS 28	MUSIC LISTINGS 41	ON THE CHEAP LISTINGS 47
NEWS 8	FOOD + DRINK 25	ARTS + CULTURE 30	STAGE LISTINGS 46	FILM LISTINGS 48

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EDITOR'S NOTES

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Dealing with too much money? It's not the same. It's really not.

The very rich have problems too, I'm sure — but if I had to choose between cat food and Paris Hilton, I think I could handle Paris just fine.

Or I could just blame all of society's problems on the folks who work at Caltrans and the DMV. After all, middle class people with pensions that give them a decent retirement are such a burden on society. And such a waste! People who work for the government can't do anything right. When's the last time you had a good experience registering your car?

Well, I've waited in line at the DMV, and I've waited on hold with those efficient private-sector tech companies, and I'll take the DMV any day. My son just bought a computer game that didn't load; at 4:02 in the afternoon, I called Electronic Arts tech support, which was supposedly open until 5. At 4:05, I was fifth in the queue; at 4:56, I was second in the queue. At 4:59:57, the line went dead. Sorry, sucker — we close at five.

Comcast: efficient private sector. The wait to exchange your cable box when it doesn't work is far, far worse than anything any government bureaucracy has ever thrown at me.

Somehow, somebody's missing the point here. **SFBG**

CONGRESS

CONT>>

Astroturf is with genuine grass-roots activism — committed to creating a very different kind of future for the next generations.

At a time when high unemployment is becoming more protracted in tandem with a gargantuan warfare state, we're in the midst of what Martin Luther King Jr. called "the madness of militarism."

So-called moderates are adept at fine-tuning rather than challenging a destructive status quo. But there's nothing moderate about helping to fuel the engines of social inequity, eco-disaster and perpetual war.

Eight decades ago, much of the U.S. press was hostile to a new president named Franklin D. Roosevelt, and many of his political enemies called him a dangerous radical. But there was — and is — nothing unduly radical about supporting economic fairness and social justice.

Before the end of his first term, FDR denounced "the economic royalists." He said: "They are unanimous in their hate for me — and I welcome their hatred." He did not say, "They hate me — and I want them to like me."

Today, big money and mega-media power are dominant; yet progressives who are principled, determined, and methodical can prevail in a big way. That's what happened last year when activists defeated PG&E's monopolistic Proposition 16 despite being outspent by more than 400 to 1.

Living in the North Bay for more than a dozen years, I've often been moved by the extent of local progressive passions. Antiwar, environmental, and social justice outlooks are widespread — and deserve forthright representation in Congress.

Paul Wellstone was vitally correct when he said: "In the last analysis, politics is not predictions and politics is not observations. Politics is what we do. Politics is what we do, politics is what we create, by what we work for, by what we hope for, and what we dare to imagine." **SFBG**

Norman Solomon is national co-chair of the Healthcare Not Warfare campaign, launched by Progressive Democrats of America. His books include War Made Easy: How Presidents and Pundits Keep Spinning Us to Death. For more information go to www.NormanSolomonExploratory.com.

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BIG PHARMA

CONT>>

lobbying had an impact. When the measure came up at the end of 2010, four supervisors — Sean Elsbernd, Carmen Chu, Michela Alioto-Pier, and Bevan Dufty — voted with the chamber and Big Pharma. So the bill would not have survived a Newsom veto.

But thanks to the oddities of scheduling, the legislation comes up for second reading Jan. 25, giving the new board a chance to weigh in. That will be a test for the new supervisors, but Mirkarimi is confident he's got the six votes to give the measure final approval.

Then it goes to Lee. And if he can stand up to the chamber and the misinformation campaign from Big Pharma and sign the measure, he'll not only help San Francisco take a national stand on an important consumer and environmental issue, he'll also demonstrate that he's not going to fall in line the way Newsom did every time downtown calls. **SFBG**



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Getting free

Bay Area artists and musicians rally to free the hikers detained in Iran

By Rebecca Bowe
rebeccab@sfbg.com

Shane Bauer and Josh Fattal have been held captive in Evin Prison in Tehran for more than 540 days, and their friends and supporters in the Bay Area have been mounting an extraordinary campaign pushing for their release.

On July 31, 2009, Bauer and Fattal were hiking with Sarah Shourd, who is Bauer's fiancée, through green mountains in Iraqi Kurdistan. The three UC Berkeley graduates had traveled from Damascus for a recreational visit. They were wandering nearby Ahmed Awa, a popular tourist destination where hundreds of people had flocked to camp, to visit a waterfall and enjoy the peace and quiet of the mountains.

They say they didn't realize how close they were to Iran, which has no diplomatic ties to the United States.

Shourd told the Guardian she's not sure whether they accidentally traversed the Iranian border, because it was unmarked. "We had no intention of being anywhere near Iran," she said. "And if we were, we're very sorry."

Iranian officials surrounded them, speaking in Farsi, which they couldn't understand. They were arrested on suspicion of spying and taken into custody. Before being taken to prison, one phoned a friend, Shon MeckFessel — who had been traveling with them but opted not to go on the hike because he wasn't feeling well — to alert him that something had gone wrong. That would be the last communication any of them would have with close friends or family members for months.

Shourd was finally released on bail Sept. 14, 2010 on humanitarian grounds after spend-

ing 410 days in solitary confinement. She was reunited with family and friends — but Bauer and Fattal have been remained in detainment ever since.

Since returning to the United States, Shourd has thrown her energy into advocating for their release — and she's not alone. "Everyone in the family has been working tirelessly for all 18 months," she said, "which is far, far longer than we ever imagined in our worst nightmares."

FIGHTING FOR FREEDOM

While Shourd was still in prison, her mother, Nora, gave up her home and job to move in with Bauer's mother, Cindy Hickey, and work for their release full-time. Fattal's older brother, Alex, suspended his graduate studies at Harvard to dedicate himself to the campaign. His mother, Laura Fattal, gave up her business to work on the campaign.

"That's just family alone," Shourd noted. "If you start to look to how many people have contributed to our campaign and how many ways, it just blows your mind." Soon after her release, Shourd put out a call for people to hang banners proclaiming the innocence of Bauer and Fattal and calling for their release. In response, nearly 60 banners were unfurled in 25 different countries.

Shourd has made countless media appearances since her release, and even put out an MP3 of a song she composed while in solitary confinement, which can be downloaded as a way to support the Free the Hikers campaign. Their story has drawn the interest of prominent figures. On Jan. 19, Noam Chomsky released a video offering to testify on their behalf if a trial is held, saying Bauer and Fattal "have dedicated



Shane Bauer (left) and Josh Fattal, both 28, have been detained in an Iranian prison for more than 540 days. They were taken into custody in the summer of 2009 while hiking with Sarah Shourd in a tourist region in Iraq close to the Iranian border. | PHOTO COURTESY OF THE FREE THE HIKERS CAMPAIGN

themselves to advocating for social and environmental justice in Africa and elsewhere, and they truly embody the spirit of humanitarianism."

Others who have publicly defended the trio include President Barack Obama, who issued a statement in July saying none of the hikers ever worked for the U.S. government, addressing Iranian accusations that they were there to commit espionage. United Nations Secretary General Ban Ki-Moon and the Archbishop Desmond Tutu have called for their release. A documentary has been produced about their plight, and a second one is in the works.

In San Francisco, artists and musicians have responded in droves to a call for support. An art auction that will benefit the campaign is planned for Jan. 29, featuring the work of more than 80 artists, plus live musical performances.

As a nod toward Bauer's work in photojournalism, the event will emphasize photography, and notables such as Mimi Chakrova, Taj Forer, Roberto Bear Guerra, Ken Light, the LUCEO Photo Collective, Susan Meiselas, Lianne Milton, Mark Murrmann, Alec Soth, and others have donated work. Among the artists who donated pieces are Marianne Bland, Mark Brecke, Teresa Camozzi, Andreina Davila, Eric Drooker, and former Board of Supervisors President Matt Gonzalez.

In early February, a music benefit will be held at the Bottom of the Hill to benefit the campaign. Titled "They Sing These Songs In Prison," the event will feature performances of The Nightwatchman — that's Tom Morello of Rage Against the Machine — plus Jolie

CONTINUES ON PAGE 10 »

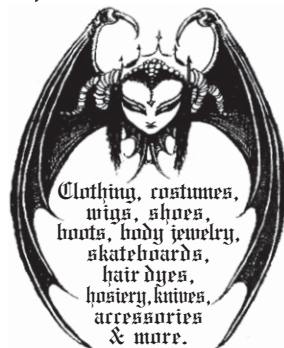
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“The knowledge that Shane and Josh were going to be there for me was the only thing that got me through 410 days of solitary confinement.”

Sarah Shourd

REMEMBERING JOHN ROSS 11

STATE OF THE WEED 12

BURN THE BAY 16

SET THE OVEN TO BLAZE 20

ALERTS

By Jackie Andrews
alert@sfbg.com

WEDNESDAY, JAN. 26

Free clinics aren't free
Nothing like eating and drinking for a cause. To help raise needed funds for the Berkeley Free Clinic, Saturn Cafe will donate 10 percent of your bill to this worthy endeavor. 10 a.m.–midnight, cost of food and drink purchase
Saturn Cafe
2175 Allston, Berk.
pccbfc@gmail.com

FRIDAY, JAN. 28

UNIFEM fundraiser
The United Nations Development Fund for Women is holding a fundraiser for Ninel Babcsinchi, a lawyer and advocate for trafficked women in Moldova whose life has been threatened because of her work defending these women. The fundraiser includes an informative lecture and a film screening. 6:30–9:30 p.m., \$15
Artists Television Access
992 Valencia, SF
www.atasite.org

Rally for Guy Jarreau
Attend a rally demanding a full investigation into the shooting by Vallejo police that resulted in the death of Guy Jarreau, a student and active community member. The Dec. 11 shooting of Jarreau, an unarmed black man, is said to be having a “Mehserle effect” on the community because of its parallels to the Oscar Grant shooting. 1–3 p.m., free
Solano County District Attorney's Office
321 Tuolumne, Vallejo
www.northbayuprising.blogspot.com

SATURDAY, JAN. 29

Seattle Solidarity Network discussion
SeaSol, a support group for rights for workers and tenants, holds a discussion about the importance of building solidarity networks and small-scale collective action. Add your two cents to the debate and learn how you may not be getting all that you are entitled to as a worker or tenant.

TROUBLETOWN

COOL APPS FOR THE OTHER HALF

BY LLOYD DANGLÉ

FLEECER SYNCs UP WITH YOUR CREDIT CARD TO JACK UP YOUR INTEREST RATE.

PAN-O PANHANDLES STRANGERS THROUGH THEIR HANDHELD DEVICES.

PARIAH KEEPS TRACK OF ALL THE FRIENDS AND RELATIVES YOU'VE BORROWED MONEY FROM.

TICKTOCK TELLS YOU WHEN YOUR UNEMPLOYMENT RUNS OUT.

RE PLOY TELLS YOU WHEN YOU'RE DEPLOYED AND WHICH WAR YOU'RE GOING TO.

WHEELO TELLS YOU WHEN THE MAN IS COMING TO REPOSSESS YOUR CAR.

MEOWSER A WEB BROWSER FOR YOUR CAT.

FREECHEESE FREE FOOD LOCATOR.

SAFEFLOP TELLS YOU WHICH HOMELESS SHELTERS DON'T HAVE BEDBUGS.

CRAPPER FINDS THE NEAREST PUBLIC RESTROOM WHERE YOU DON'T HAVE TO BE A CUSTOMER.

TEARDROP LETS YOU KNOW WHEN AT&T DROPS YOUR SERVICE.

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7–9:00 p.m., free
Station 40
3030B 16th St., SF
www.seattlesolidarity.net

Go, Caltrain
Join the discussion on how to increase Caltrain ridership, improve service, and create sustainable funding. The event offers speakers, panels and workshops. Featured speakers include Sierra Club Executive Director Michael Brune, SF Sup. Sean Elsbernd, and others. 9:00 a.m.–2:30 p.m.
Registration begins at 8:30 a.m., free (RSVP required)
SamTrans Auditorium
1250 San Carlos, San Carlos
www.greencaltrain.com/summit

SUNDAY, JAN. 30

Fred Korematzu Day celebration

In December 2010, California signed a bill into law declaring Jan. 30 the first day in U.S. history named after an Asian American. Honor national civil rights hero and Oakland native Fred Korematzu in at the country's first Korematzu Day celebration. There will be a reception and film screening, as well as spoken word performance by artist Beau Shea and a keynote speech by the Rev. Jesse Jackson. 1–5 p.m., \$15–100
Wheeler Hall
101 Zellerbach Hall #4800
UC Berkeley, Berk.
(415)882-4673

MONDAY, FEB. 1

Book Club: Trotsky discussion
Read and discuss Leon Trotsky's *History of the Russian Revolution*

Vol. 1, the Bolshevik revolutionary's classic book that tells the story of how poor and working class people combined efforts to start the first socialist revolution in history. An optional light supper will be provided. 1–5 p.m., \$2/\$6 donation
625 Larkin, SF
www.socialism.com/sanfrancisco
(415)864-1278 SFBG

Mail items for Alerts to the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 437-3658; or e-mail alert@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to the publication date.

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POLITICS

Branding the Republican party, SF officials' free travel loophole, and the economics of the pearl-handled dildo — as discussed by SFBG Radio



NOISE

SF skate legend Tommy Guerrero: from trucks to tracks. Plus, reviews of Wovenhand, Munly, and the latest on the demise of KUSF



PIXEL VISION

Tell us how you met your boo and get your lovey-dovey nonsense in our V-Day issue — or even win a \$160 date at Yoshi's!



SEX SF

Pinkies up or prepare for punishment — SF's naughtiest tea party takes front and center in this week's sexy events column

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Hikers CONT. »

Holland, accordionist Jason Webley, and Ryan Harvey & Lia Rose.

“The funding is to support the campaign to free Shane and Josh, and it goes to a wide array of needs that we have, like translation into Farsi, travel for media, and meeting with some various embassies and governments that are involved in advocating for Shane and Josh’s release,” Shourd explained. “Also, some of the money will probably go toward legal fees, and website fees, and materials for the campaign from flyers to business cards to t-shirts.”

WHO ARE THE HIKERS?

The campaign to advocate for their release has been tagged Free the Hikers, but the identities of the three young people (Bauer and Fattal are both 28, Shourd is 32) go much deeper than that. They’re social-justice advocates, antiwar activists, writers, environmentalists, travelers, and creative thinkers with deep ties to the Bay Area.

Shourd, who lives in Oakland, was teaching English to Iraqi refugees when she was in Syria, as well as practicing some journalism. Fattal, who taught at Aprovecho — an education center in Oregon focused on sustainability and permaculture — had been traveling to India, South Africa, and other places through the International Honors Program to lead workshops on health and sustainable technology before visiting his friends in Syria.

“Josh is an environmentalist, he’s a teacher, he’s an incredible, incredible, generous and selfless man,” Shourd said. “As soon as you meet him, you feel what an extraordinary and unique human being he is. I was friends with him for years before he came to visit us in Damascus, and he decided to travel with us to Northern Iraq to Iraqi Kurdistan to learn about Kurdish culture, to see another diverse aspect of the Middle East.”

Bauer wrote for publications such as *The Nation*, *Mother Jones*, and the *Christian Science Monitor*. A photojournalist who has won multiple awards and had his work published internationally, Bauer has documented everything from tenant conditions in San Francisco SROs to conflict-ridden regions in Africa and the Middle East. Bauer also wrote an article for the *Guardian* about an Oakland residence that is famous among East Bay anarchists (See “Hellarity burns,” May 27, 2008).

“Shane has an incredible passion for pursuing truth and complicating our ideas about other parts of the world, about conflicts around the world and at home,” Shourd noted. She added that many of his stories serve to highlight “some of the very specific ways that the U.S. presence in Iraq has taken a toll on innocent people.”

Before their ill-fated excursion, Shourd said she’d heard from multiple westerners and her Arabic tutor that Iraqi Kurdistan was a safe and enjoyable place to visit. “It’s often referred to as ‘the other Iraq’ because it’s a semiautonomous region designated as a no-fly zone by the U.S. government,” she explained. “It’s actually a part of the Middle East that has a very positive fingerprint from the U.S. government because they helped protect the Kurdish people from Saddam Hussein. So Northern Iraq is not a dangerous place for Americans or westerners to go, and no American has ever been killed in Northern Iraq, which is just phenomenal after a decade of war and occupation.”

She said Bauer, Fattal, and MeckFessel were all enthusiastic about the trip, and after researching it online, the four felt they had enough information to travel there. “We ordered a special Lonely Planet guide of Northern Iraq, and a friend of ours who went a month before we did borrowed it and lost it, so we didn’t have the Lonely Planet guide,” she noted. “But we still felt we had enough information about it to travel there and really believed we had nothing to fear.”

SOLITARY

Shourd credits her fiancé and her friend with helping her through “every minute of prison,” even though she was alone in her cell for 23 hours a day. At first she wasn’t allowed to see them at all, but after some time had passed, guards allowed her to visit with them in an outdoor courtyard for 30 minutes a day. Later, that brief time together was increased to an hour.

“There’s no way I could have maintained hope and maintained my own sanity and the strength that it took to get through every day of isolation and depravity and uncertainty and fear,” she said. “The emotional strength that that took, and the discipline that it took, really Shane and Josh and I all created together in the little time that we had, through the unconditional support and love we had for each other.”

Since they didn’t speak Farsi and the guards spoke very little English, it was difficult to communicate basic needs, and Shourd described the experience as being surrounded by hostility.

“Whenever I just started to slip away mentally, Shane and Josh would bring me back, and the knowledge that they were going to be there for me was the only thing that got me through 410 days of solitary confinement,” she said. The three thought up activities to give themselves something to look forward to, like marking time with small courtyard celebrations and special food they saved to share together or discussing topics in an organized format. “We had almost like a curriculum that we followed of study, and sort of intellectual exploration,” she explained.

They were only allowed to have pens for one month — that was the easiest month, Shourd said. But the rest of the time, even though they weren’t permitted to write things down, they were allowed to read. “Books were our lifeline. We read the same books in concert, we took turns reading books and passed them back and forth when we saw each other in the courtyard. And we would memorize dates and memorize poetry and recite poetry to each other and test each other on dates,” Shourd said.

“Josh would give me math problems to do in my head because he knew I was trying to get better with algebra. We had a dictionary that we passed back and forth, and we would make stories from words in the dictionary and tell each other these really intricate fantastical stories that we came up with. Anything to keep your mind busy.”

Beginning in her second month in prison, Shourd also passed the time by composing songs. A month went by before she was able to share the first one with Bauer and Fattal, but when she did finally sing it for them, they learned the words and sang it with her. “When we were together in the outdoor courtyard, they would just tell me to sing louder,” Shourd said. “I know they’re singing those songs now.”

The intellectual drills, storytelling, math problems, and singing weren’t merely a remedy for boredom. “You have to really keep your mind strong and busy so that you don’t get sort of swallowed up by the abyss of fear and loneliness that encroaches on you day by day in that kind of situation,” she said.

LOOKING AHEAD

Despite the time, energy, and effort

spent on the campaign to free all three, no one can say for sure just when Bauer and Fattal will finally be reunited with family and friends. In November, Iranian authorities said that a trial previously scheduled for that month had been postponed, but the Free the Hikers campaign is calling for them to be released without a trial.

“They don’t deserve to be there one minute longer than I was, and they never deserved to be there in the first place,” Shourd said. “They should be shown the same kind of humanitarianism that they have put into action in their lives, through their work.”

Amnesty International is among many of the groups that have called for the Iranian government to release the two young men. “One year after their arrest, the Iranian authorities’ failure to charge them with illegal entry into Iran or more serious charges, such as espionage, has fueled speculation that the Iranian authorities are holding them as a bargaining chip,” notes a statement released July 2010 by Amnesty International, an international human rights organization.

Meanwhile, Shourd has been contemplating what her experience would have been like if the U.S. and Iran actually maintained diplomatic ties, and she published an opinion piece on CNN International calling for greater communication between the governments.

“I think it’s their responsibility to their people to do that, and I think it’s a tragedy that there’s been 30 years of practically no relationship between Iran and the U.S.,” Shourd said. “It’s a tragedy for countless Iranian Americans in this country who have a hard time visiting their relatives in Iran, sending them money, even just getting information about them or visiting their homeland.”

She began her opinion piece by recounting the time that a prison guard brought her freshly picked roses, an uncommon gesture of kindness during her incarceration. “In the worst of circumstances, the most extraordinary acts of human kindness emerge,” she told the *Guardian*. “They were rare. The vast majority of my experience was empty and desolate. But the times that the guards were kind to me ... will stay with me for the rest of my life.” **SFBG**

To learn more, visit www.freethehikers.org, www.freeourfriends.eu



THE ART AUCTION TO FREE ALL THREE (SAT/29) WILL FEATURE, FROM TOP: *LIFT IT LIGHTLY ON THE SCALE OF GRIEF* BY MATT GONZALEZ; *UNTITLED* BY CAMILLE SEAMAN; *SLINGSHOTS VS TANK* BY ERIC DROOKER

► ART AUCTION TO FREE ALL THREE

Saturday, Jan. 29, 7 p.m.
SomArts Cultural Center
934 Brannan, SF
Musical performances by The Ferocious Few, Devon McClive and Sons, Grant Hazard and Lorin Station
www.artforssj.tumblr.com/#about

► THEY SING THESE SONGS IN PRISON

Featuring The Nighwatchman, Jolie Holland, Jason Webley, Ryan Harvey & Lia Rose
Thursday, Feb. 10, 8:30 p.m., \$12–\$18
Bottom of the Hill
1233 17 St., SF
www.bottomofthehill.com



John Ross waves goodbye.

Remembering John Ross

Great moments from the life of the poet, journalist, and unrepentant shit disturber

John Ross — poet, journalist, hell raiser, and iconic San Franciscan — died Jan. 16 of liver cancer, on the shores of Lake Patzcuaro in Mexico. He had been writing for the Guardian fairly consistently since 1982, for the last 25 years as our Mexico City correspondent.

I wrote a fairly lengthy obituary for him that's posted on the politics blog at sfbg.com. There are so many stories to tell about John that it's hard even to begin, but my favorite was his tale of the day he left Terminal Island, the federal prison near Los Angeles where he served more than two years for refusing the draft during the Vietnam War.

The warden saw him to the gates, he told me, and than shook his head and said, "Ross, you never learned how to be a prisoner."

And that was pretty much the story of his life. He lived every day in the spirit of freedom and social justice. He was beaten by the police in the streets of San Francisco and lost an eye. He went to Baghdad to stand in the way of the bombs when

George W. Bush invaded. He dodged Gen. Augusto Pinochet's bullets in Chile. He was madly fearless and would go wherever the story was.

I wanted this page to be about his life, not his death, so I'm reprinting some of my favorite John Ross poems. They were all self-published, some in booklets photocopied and stapled together, some done at cut-rate printers, but none still available from anyone. They are all labeled "anti-copyright."

There will be a memorial in San Francisco soon. I'll publish the details when I have them. you can also e-mail obispa@gmail.com for updates.

P.S.: John, as I expected, left very specific instructions for his remains. I quote:

I ask that my body be rendered into ashes and the ashes distributed in the following locations: Trinidad, California, both flow from the bluffs and sprinkled atop the gravesite of my old comrade, E.B. Schnaubelt, a noted anarchist.

San Francisco, strewn along the

Mission 14 route between 24th and 16th streets and deposited in the planter boxes outside the Café Bohème.

Mexico, some of my ashes can be dumped in the ashtrays outside the Hotel Isabel and on the sidewalk outside the Café la Blanca. A handful can be spread in the zócalo plaza. Other ashes can be spread at the Zapatista caracol in Oventik, on the shores of Lake Pátzcuaro, and in the boneyard at Santa Cruz Tanaco, where my first-born, Tristram, is buried, both in Michoacán.

New York City, my place of birth: I ask that my ashes be strewn in Washington Square Park and other pertinent venues in the East and West Village in addition to Union Square.

The remainder of my ashes should be rolled into marijuana cigarettes and smoked by participants in these scatterings. SFBG

MORE AT SFBG.COM

Politics blog:
more John Ross
poems

► THE VIEW FROM MISSION ROCK

The big gray ships
They move so powerful slow
It almost seems We are not getting There.
This gives one hope.
(From *At The Daily Planet*, 1981)

► RONCO Y DULCE

Coming out of the underground
On the BART escalator,
The Mission sky
Is washed by autumn,
The old men and their garbage bags
Are clustered in the battered plaza
We once named for Cesar Augusto Sandino.
Behind me down below in the throat of the earth
A rough bracero sings
Of his comings and goings
In a voice as ronco y dulce
As the mountains of Michoacan and Jalisco
For the white zombies
Careening downtown
To the dot coms.
They are trying to kick us
Out of here
Again
They are trying to drain
This neighborhood of color
Of color
Again.
This time we are not moving on.
We are going to stick to this barrio
Like the posters so fiercely pasted
To the walls of La Mision
With iron glue
That they will have to take them down
Brick by brick
To make us go away
And even then our ghosts
Will come home
And turn those bricks
Into weapons
And take back our streets
Brick by brick
And song by song
Ronco y dulce
As Jalisco and Michoacan
Managua, Manila, Ramallah Pine Ridge, Vietnam, and Africa.
As my compa OR say
We here now motherfuckers
Tell the Klan and the Nazis
And the Real Estate vampires
To catch the next BART out of here
For Hell.
(from *Against Amnesia*, 2002)

► 11TH SUICIDE POEM IN NOVEMBER

The next child I won't father we will name
Nomathamba. We will call her Thembi for short
She will be exactly like Pharaoh drew her. She
Will smile several hours each day. Her teeth
Will come on like white Christmas. She will crawl
Into bed with us to see if we
Are fucking. She will never be scared. She will
Speak Xhosa. I will buy her a dog named Mardi Gras
And she will learn what it is to lose something
You love. She will grow up.
(Unpublished, undated)

THE CANNABIS ISSUE

STATE OF THE WEED

Medical cannabis industry thrives as the economy and legalization movement sputter

By Steven T. Jones
steve@sfbg.com

CANNABIS When we did our first Cannabis Issue a year ago, the Bay Area's medical marijuana industry was booming, and there was high anticipation that California would soon legalize weed for everyone.

Proposition 19 divided even those who fully support decriminalizing cannabis — partly because the existing system was working so well in San Francisco and many other cities, so people were wary of an uncertain future — and voters rejected the measure in November.

But only the most dogmatic anti-drug warrior would take that vote as a repudiation of the wonder weed, because California's love affair with its top crop today is stronger than ever. And the burgeoning industry that grows, processes, and delivers marijuana continues to expand rapidly amid a stagnating larger economy.

Three new high-end cannabis dispensaries have opened in San Francisco in the last six months, bringing to 25 the number of licensed clubs, and the selection and quality of indoor and outdoor buds, concentrates, and edibles has never been greater. The industry's many opportunities are starting to attract top talent from unrelated sectors of the economy, such as Mark Williams and Nic duTemps.

Williams recently quit his job at Apple to start CloudNine, which is developing a high-quality portable vaporizer called Firefly that will be assembled here in San Francisco and released this summer.

Unlike current vaporizers made of plastic that use butane heaters to release the cannabinoids from the weed without burning it, Firefly is made of metal and glass with customizable wood inlays, uses advanced batteries in its heating element, and will retail for about \$300.

"I decided now is the time," Williams, 42, said of his decision to leave the corporate cubicle world after 20 years. "The market is maturing and the users' ability to make a discerning choice about how they're going to take marijuana is maturing."

DuTemps worked in public relations for many years and she also jumped ship to do something she loves a few years ago: landscaping backyard gardens. "But then the bottom fell out of the economy," she said, and people growing marijuana were the only ones who still wanted her expertise.

Yet the supply of cannabis products had grown faster than the number of dispensaries and delivery outlets in recent years. "The clubs were becoming incredibly flooded," duTemps said. "People have found themselves with copious amounts of product and nowhere to sell it."

So she decided to marry her PR expertise with her cannabis connections and last month started Sweeter Made, a medical marijuana cooperative and delivery service that uses an old meter maid vehicle for deliveries. DuTemps said she loves "the secret thrill of delivering medical cannabis, hash, and edibles in something that used to give people parking tickets."

They're just a couple of the countless Bay Area residents involved in the pot business, an expanding and evolving sector of the economy that even cash-strapped government agencies are getting involved in.

Oakland city officials recently stepped back from their ambitious plan to permit large-scale pot farms in industrial warehouses, mostly because of legal concerns, but that city and Berkeley last year moved forward with plans to legitimize and tax the industry at a higher rate. And the big next step — full legalization of weed for even recreational users — is still lingering on the horizon.

Oaksterdam University founder Richard Lee, who bankrolled placing Prop. 19 on the ballot, has announced that he'll try again on the November 2012 ballot. He told the Guardian that he's currently developing his battle plan, consulting his allies, and determining what the measure will look like.

"We're still doing research on what went right and what went wrong," Lee told us. "There were lots of people who were for legalization that didn't like the details [of Prop. 19]."

For example, the measure allowed counties to set different legal standards, potentially creating a logistical nightmare for distributing the product. Lee said the new measure will probably include statewide standards and some degree of local control, but he's still working with groups ranging from the Drug Policy Alliance to the NAACP to develop it. Meanwhile, CaNORML, the state chapter of the National Organization for the Reform of Marijuana Laws, will be gathering movement leaders together in Berkeley on Jan. 29 for a daylong conference titled "Marijuana Reform: Next Steps for California."

While there are differing visions for where the movement is headed and over how hard and quickly to push for full legalization, it's undeniable that the industry is thriving and here to stay. **SFBG**

THE CLUB GUIDE: OUR GUIDE TO LOCAL DISPENSARIES GETS THREE NEW MEMBERS

CANNABIS Some impressive newcomers have joined the community of Bay Area cannabis clubs, and we've once again gone undercover to review them and add them to the dispensary guide that we created last year, which we've now turned into a handy online guide. Check it out. (Steven T. Jones)



► SPARC

The San Francisco Patient and Resource Center, or SPARC (1256 Mission, SF) immediately set a new standard for dispensaries when it opened last August, combining a stunningly beautiful facility with deep connections to the medical marijuana community and a strong commitment to taking care of patients and moving the movement forward.

Even the casual observer can see what a unique place this is. A selection of almost three dozen bud varieties is presented in the style of a Chinese apothecary, each strain laboratory-tested for strength and purity and labeled with THC and CBD levels. The facility was lovingly designed from scratch with state-of-the-art humidors and security systems, creating an environment that is warm, friendly, and secure, with more employees per customer than other clubs.

Below the surface, SPARC is also setting a standard. Founder Erich Pearson and others involved with the club have been movement leaders for many years and they have deep connections with growers, patient groups, and the progressive political community. So they offer everything from free acupuncture and other services to generous compassionate giving programs to strong support for all aspects of the vertically-integrated collective.

But it is the experience of visiting that is most striking. Get expert advice on choosing from a huge range on indoor and outdoor strains and then settle into one of the tables, load a bowl into the high-end Volcano vaporizer, and taste the fruits of SPARC's expertise.

There are always lots of great deals to choose from, from one-pound bags for baking for \$300 to eighths of the finest outdoor weed for as low as \$28.

SPARC is truly an industry leader, setting a high bar for what dispensaries can be.

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Selection: Huge!

Ambiance: Warm, comfortable, hip

Smoke on site: Vaporizing only

Thug factor: Low

Access/security: Tight but welcoming

► IGZACTLY HEALTH CENTER

Opening in late 2010, Igzactly (527 Howard, SF) is the new kid of the block — but it's already establishing itself as one of the best cannabis clubs around. With a rotating supply of almost 40 varieties of buds to choose from at a full range of prices, it has the biggest selection in town. I asked the bud tender how the club is able to offer such a wide array of high-quality buds, and he said it's because they're using a different model than most clubs. Rather than buying the buds from growers, Igzactly uses a consignment system, splitting the proceeds with the growers.

Complementing the huge stock of dried buds, Igzactly also has a large selection of

CONTINUES ON PAGE 24 »



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Choco-Potamus and Auntie Dolores have become two of the most popular brands of cannabis edibles in San Francisco. | CHOCO-POTAMUS PHOTO BY BEN HOPFER

Haute pot

San Francisco's foodies are bringing new tastes and sensibilities to eating marijuana

By Steven T. Jones
steve@sfbg.com

CANNABIS Marijuana edibles have come a long way in a short time.



Just a few years ago, the norm was still brownies of uncertain dosage that tasted like eating weed, right down to the occasional stem or lump of leaf, served in a wax paper envelope. But now the foodies have gotten into the game, producing a huge variety of tasty treats that are incredibly delicious even before the munchies kick in.

San Francisco could be on the verge of a culinary revolution that would parallel those being experienced in the realms of boutique eateries, gourmet coffee, and high-end street food vendors — except for the fact that makers of cannabis edibles still reside in a legal limbo.

As long as they're operating under the umbrella of a cannabis collective, getting marijuana from its growers and selling through its dispensaries, then the weed bakers are in compliance with state law. But they're still illegal under federal law, and even California law doesn't allow them to operate independently as wholesalers, making it difficult to scale up operations and do more than just break even financially.

Judging from the skittishness of some of San Francisco's top edibles producers — who didn't want to be identified by their real names and were wary of letting us know too much about their operations — they perform this labor of love under a cloud of understandable paranoia.

"Unfortunately, secrecy is a rule we have to live by, day in and day out," said the founder of Auntie

Dolores, who we'll call Jay. She makes a line of popular, strong, and yummy products that include pretzels, chili lime peanuts, caramel corn, and cookies of all kinds.

Yet the legal threats haven't stopped producers from professionalizing the edibles industry — in terms of quality control, packaging, consistency, and innovation — and drawing on foodie sensibilities and their own culinary training to develop creative new products that effectively mask or subtly incorporate that bitter cannabis taste.

"We're all about masking the flavor of the cannabis because I really don't like the flavor that much," Jay said of products that are stronger than most but somehow without a hint of weed in them. "People here have a high standard. It's their medicine and their food, and we have a lot of foodies who are really into our products."

Choco-Potamus is an example of this new generation of edibles, combining gourmet chocolate-making with the finest strains of cannabis, using only the best buds rather than the leaves and other plant matter that have often gone into edibles. Mrs. Hippo, the pseudonym of the chief baker, has worked for a national company in the food industry for about a decade, mostly doing branding, and it shows in this eye-catching product.

"I'm kind of a foodie. We have friends who roast whole pigs and brew their own beer, that kind of thing," she said. "Really good high-grade marijuana has some really great flavor qualities, particularly when combined with cocoa. I really want the patients to enjoy the flavor, not just the feeling."

EAT YOUR MEDICINE

Steve DeAngelo, founder of Oakland's Harborside Health Center,

one of the Bay Area's biggest dispensaries, said edibles have been increasingly popular, particularly among older users, patients with medical conditions that make smoking problematic, or those who prefer the longer body highs of eating it.

"Our sales of edibles has trended steadily upward since we opened," DeAngelo said, noting that last year the club sold \$1.2 million in edibles, about 5.5 percent of total sales, compared to \$306,000 (3.2 percent) after they opened in 2006. "As an absolute amount, we've seen the amount of edibles quadruple in the last four and a half years. As percentage of sales, we've seen it double."

He said the main difference between eating and smoking marijuana is duration and onset. Smoking it brings on the high within minutes and it usually last for less than two hours, whereas eating it takes about 45 minutes for the effects to kick in, but they can then last for six to eight hours.

"There are different forms for different symptoms," he said, noting that edibles are perfect for someone with insomnia or other symptoms that disturb normal sleep patterns, while someone who needs marijuana in the morning can smoke or vaporize it and have the effects mostly gone by the time they go to work.

"When you eat it, it goes through your limbic system, so it hits your brain differently," said Jay of Auntie Dolores, saying that she and many others prefer the subtle differences in the high they get from eating cannabis. Others who prefer edibles are those looking to just take the edge off without being too stoned. "A lot of the people who like the edibles are moms. They don't want to smell like pot or be too high," Mrs. Hippo said.

She noted that her chocolates are not as strong as many of the edibles out there, with each candy bar containing two doses. "It's a personal preference for how I want the bars to taste," she said, although she has been working on making a stronger version as well, which many dispensaries and

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their customers prefer.

But Mr. and Mrs. Hippo say they think taste is becoming as important as strength, calling it an emerging area of the market. "I have a dream that there could be just an edibles dispensary," Mr. Hippo said, envisioning a pot club with the look and feel of a high-end bakery.

For now, demand for edibles is still driven by "potency and packaging," says SPARC founder Erich Pearson. "I think people eat food to eat food and enjoy. They don't eat to get high." Yet as long as they're getting high in this competitive marijuana marketplace, the edibles makers have been making better and better tasting products.

Jade Miller makes 12 flavors of cannabis-infused drinks under the Sweet Relief label, with spiced apple cider being her top seller. She draws other training at New York City's Institute for Culinary Education to make some of the best-tasting drinks on the market.

"I got into it because I needed alternative pain relief when I had whooping cough and a torn shoulder muscle," Miller told us.

She was injured while on a cooking job with Whole Foods Catering in September 2006. She hated the opiates that she was prescribed for her shoulder pain, preferring marijuana. But when she contracted whooping cough, she couldn't smoke pot anymore without painful coughing, so she got into making edibles.

At the time, many of the pot-laced foods out there weren't very good or professionally made. "Some edibles were inedible," she said. "I became a one-woman campaign against brownies."

QUALITY CONTROL

With a background in homeopathy and appreciation for marijuana, Jay started making edibles 10 years ago, informally helping two aunts battling cancer. But in the last couple of years she's honed her recipes, improved her packaging, and transformed her Auntie Dolores snacks into some of the best on the market, available in several local dispensaries, such as Medithrive, SPARC, Bernal Heights Dispensary, and Shambhala.

"I just knew I could make stronger and better-tasting stuff," she said. "The demand from the patients is really high for great products."

Horror stories abound about users who overdosed on edibles and ended up being incapacitated all day or night, but that's mostly been a problem of dosage, which modern technology has helped overcome. Choco-Potamus and other makers

routinely send their batches to a lab for testing.

"The idea is we can be helping an edibles producer or a tincture maker quantify the cannabis in the product," said Anna Ray Grabstein, CEO of Steep Hill Laboratory in Oakland, which tests cannabis and related products for strength and purity.

"They're able to use that information to create consistency in their recipes."

It's been difficult to meet the rising demand given the current legal framework.

"Yes, we would love to scale up. I'd love it if more people had access to our product. We'd love to sell it outside of California," Jay said. "But it's tricky because there's so many gray areas."

Larry Kessler is the program manager for the San Francisco Department of Public Health's Medical Cannabis Dispensary Inspection Program, which reviews the procedures of edibles makers and requires those who work with one than one dispensary to get a certified food handler license from the state.

"We just want to make sure they know what they're doing," Kessler told us.

San Francisco has some unique rules, banning edibles that require refrigeration or other special handling, granting exceptions on a case-by-case basis. Unlike Oakland and some other jurisdictions, San Francisco also requires edibles to be in opaque packaging. "It was to get rid of the visual appeal to children," he explains.

All the edible makers say they can live with those local rules, and they praise San Francisco as a model county for medical marijuana regulation. The problem is that state law doesn't allow them to be independent businesses.

"It's against state law. There's no wholesaling allowed, and that's a big issue around edibles," Kessler said. "It's a complicated issue."

All the edibles makers in this story say they are barely getting by financially, and all have other jobs to support themselves. Jay says she's thought about giving up many times, but she's been motivated by stories they're heard from customers about the almost miraculous curative properties of their products, particularly from patients with cancer and other serious illnesses.

"I get an e-mail like this and then it's back to the kitchen," Jay said, referring to a letter from a customer who credits her with saving his life. "There are so many positive properties it has. There's really no other plant like it." **SFBG**

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THE CANNABIS ISSUE



Hit up Chinatown for some super stoner snacks: here, steamed buns at Good Mang Kok Bakery.

PHOTO BY BEN HOPFER

Burn the Bay

SF and surrounds' best spots for toking it all in

CANNABIS Self-medicate and simmer? Hardly. A nice big tokes deserves (another) a trip out and about to see some of the Bay Area's finest sites to be stoned in. Just don't flash that bong around — we hear that shit's still illegal (?). Here are the Guardian staff picks for places around town that your buzz will love.



►GOOD MANG KOK BAKERY

Post-Mary munchies are no joking matter. Yeah, you laugh when your buddy eats sausages dipped in maple syrup, but when it's your turn the joke's on you. Fortunately, Good Mang Kok Bakery in Chinatown is there to get you through those funky hunger spells. It's got it all: pork buns, shrimp dumplings, egg tarts, mochi, sesame balls, chow mein — more grease and sugar than you can shake a spliff at. The joint (ha!) smells like stoner heaven, but the best part about Good Mang Kok is that it won't leave a dent in your wallet — three steamed pork buns cost only \$1.50 and all the food a stoner can eat won't ever cost more than a 10 spot. Peep the window sign that says "Dim Sum Nice Food" and you'll know you're at the right place.

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►KADAMPA BUDDHIST TEMPLE'S "MEDITATIONS ON WORLD PEACE"

It's Sunday morning, you're stoned, and your heart is full of love. Kumbaya friend, mosey down to the Mission's Kadampa Buddhist Temple for its weekly group meditation on world peace — because we all know that war, violence, and suffering are huge mellow-harshers. Inside the small building you'll find a meeting room lined with chairs, Buddhist art, and sculpture — take a seat and be on time. Class includes a guided prayer, a spiritual teaching (try not to space, because if you pay attention here you can learn a lot), and refreshments. Every level of experience is welcome and no stoner will be turned away for lack of funds. Sundays, 10:30 a.m.–noon, \$10 donation suggested. 3324 17th St., SF. (415) 503-1187 www.meditationinnortherncalifornia.org

►REVOLUTION CAFE

We regard the Revolution Cafe as its own mythic country, one in which bearded men and dashing women from various cosmopolitan European, Latin-American, and African cities epically lounge, smoke from their spliffs still lingering in their leather jackets and hand-woven mountain sweaters. In this convivial company, there is no better vantage point to regard the Mission's ragtag parade from

behind the fog of (medicinal, surely) Humboldt fog, particularly with a glass of house red or cappuccino in hand. Languid inter-table conversation is a mandate on the Revolution porch — retreat inside to giggle at The Awl's witticisms on your laptop or take in the piano-guitar duo occupying Rev's tiny corner that is allotted to its live music offerings. 3248 22nd St., SF. (415) 642-0474

►ZEUM

Who says you have to be a kid to get a kick out of this museum's interactive art and technology exhibits? Twist one up and try your hand at photo manipulation, animation, and video-mixing geared toward the mini-mind. And while we're feeding our heads here, why not go truly techno-psychedelic with the kids' museum's Z Dance — dance in front of a green screen and a computer will transfer your image to a trippy backdrop (see Jefferson Airplane's *Smothers Brothers Comedy Hour* performance of "White Rabbit" for inspiration). For gizmo gear-heads to blasé Betties, some advice for truly groking the beauty of Zeum: nothing will awaken your childlike wonder like a little William's Wonder. 221 Fourth St., SF. (415) 820-3320, www.zeum.org

►SEWARD STREET SLIDES

In 1966, Seward Street minipark was the site of a neighborhood sit-in

CONTINUES ON PAGE 18 »

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THE CANNABIS ISSUE



Burn one down the Seward Street Slides, just remember — that concrete drop-off's a doozy.

PHOTO BY BEN HOPFER

Spots CONT.

that saved the last remaining open space between Seward and Corwin streets from encroaching development. Honor the community protesters' struggle in true '60s spirit by lighting up, grabbing a cardboard box, and flying down the polished concrete flumes for freedom (you can also slide at the chutes in Children's Playground and Bernal Heights). Getting blitzed is a good way to mitigate small bruises and the burn of climbing to the top of the remarkably long chute. But if intoxication and high velocity isn't your favorite mix, there are plenty of places to perch peacefully and watch the action. Acme between Seward and Corwin, SF

►BERKELEY BOWL

This locally-owned grocery chain is a stoner's dream, whether you alight on the 40,000 square foot megastore or the sleek new western location complete with parking lot: an added convenience for pre-browse hot-boxing. From asparagus to zatar (a Lebanese spice related to mint), the Technicolor aisles tantalize tokers' taste buds, and are the ideal playscape for customer antics — shopping cart drag races are not unheard of. Feeling peckish? Avoid being "that hippy" shoving patchouli-scented paws in the bulk bins. Try baking among the baked goods at the store café, where you'll find plenty of fresh soups, sandwiches, and company to ponder universal truths with.

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►WESTFIELD MALL ESCALATORS

Try to accomplish anything at the Westfield Mall while sober and you will surely end up crying outside of Jamba Juice, then struggling for hours more just to find the first floor exit. A better way of approaching the shiny downtown consumerist behemoth is to get faded and ride the escalators for, like, a really long time. The inter-floor specimens at the Westfield are a sight to behold. Unlike boring linear escalators, these zigzag upward and downward in Escher-esque profundity, caged in the mall's dome-like interior. Those seeking ascent or descent must navigate a loop of shiny retail spaces just to find their way to the next moving staircase. Keep your wits about you — if you know which way is up, you may just reach Century Theatres! 865 Market, SF. (415) 512-6776
www.westfield.com/sanfrancisco

►AUDIUM

Seeing the sights while stoned is all well and good, but you can give your optic nerves the night off and still totally trip off of SF. The wonder that makes it all possible is the Audium, where synapse-stimulating sound sculptures are unleashed on listeners seated in a round auditorium that is darkened to blackness to further heighten the experience. This place was constructed to get you high off auditory fumes. Sayeth Stan Shaff, the composer who co-masterminded the Audium concept back in the 1950s: "As people walk into a work, they become part of its realization. From entrance to exit, Audium is a sound-space continuum." Somehow we've made it through this

entire paragraph without using the term "mind-blowing." Shoulder pat. Performances Fridays and Saturdays, 8:30 p.m. 1616 Bush, SF. (415) 771-1616, www.audium.org

►NORTHERN CALIFORNIA COAST GALLERY AT THE STEINHART AQUARIUM

Look, for those riding the green hornet, buzziness doesn't get much better done than at the California Academy of Sciences. The Morrison Planetarium sends not just cosmic gas and glistening stars whirling around your dome, but protozoan tendrils and glimmering ambient sounds as well, as part of the current "Life" show. Iridescent butterflies flit unfettered about the Buckyball-like "Rainforests of the World" structure. And of course there's Claude the preening albino alligator and a clownish troupe of cavorting penguins. But for sheer shivery loveliness, we like to slip into the basement for the Steinhart Aquarium's gorgeously curated exhibits of regional undersea habitats. The Philippine Coral Reef wastes our retinas with its neon delights and the generalist Water Planet Galleries include infinite otherworldly species. But it's the Northern California Coast Gallery that keeps us rooted in a meditative pose with its hypnotically undulating anemones and sensuously intertwined towers of opalescent kelp. Think about it. That's, like, right off Ocean Beach, dude. Your pipe is your snorkel. 55 Music Concourse Dr., Golden Gate Park, www.calacademy.org

List assembled by Emily Appelbaum, Marke B., Caitlin Donohue, and Hannah Tepper.

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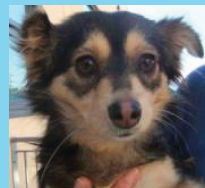
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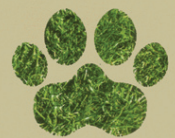
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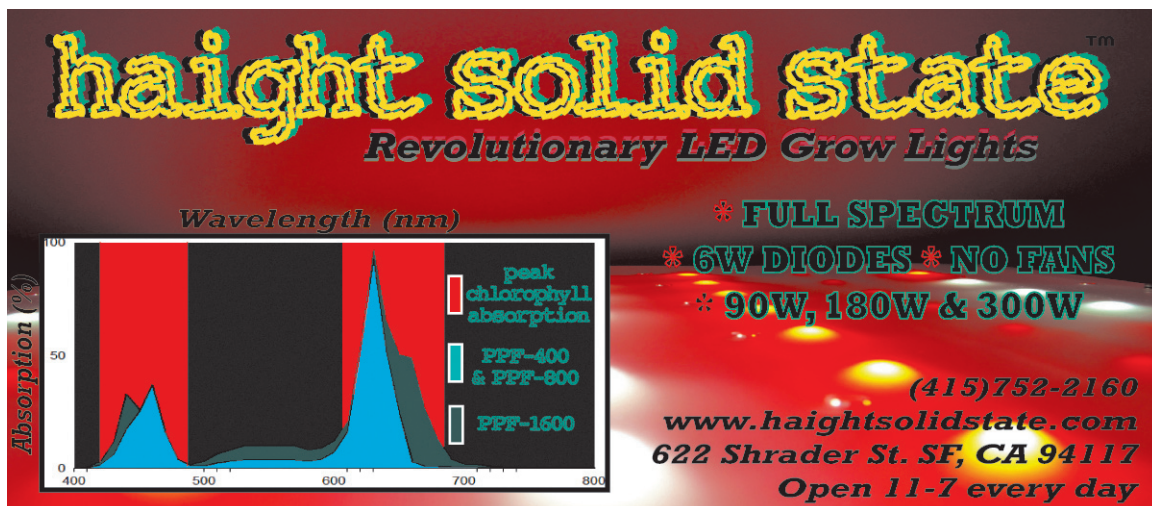
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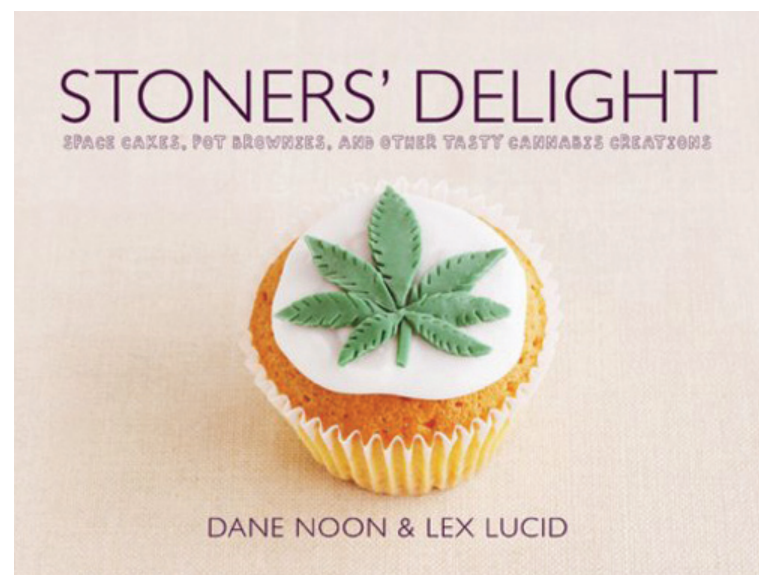
From turkeys to hot sauce, the new crop of weed cookbooks will have you stuffed and sailing

By Caitlin Donohue
caitlin@sfbg.com

CANNABIS Used to be when you wanted to eat your weed, you half-listened to that “more-stoner-than-you” friend, scrawled down a couple of vague butter-to-swag ratios, and got to

messing up your kitchen with a box of store-bought Duncan Hines brownie mix and quarter bags. But here's a news flash: stop doing that. You have no excuse for dorm-room shenanigans with the new crop of wholesome marijuana cookbooks, which will teach you the proper way to add buzz to your lemon bars, chicken wings,

CONTINUES ON PAGE 22 »



STONERS' DELIGHT

SPACE CAKES, POT BROWNIES, AND OTHER TASTY CANNABIS CREATIONS

DANE NOON & LEX LUCID

STONERS' DELIGHT:
SPACE CAKES, POT BROWNIES, AND OTHER TASTY CANNABIS CREATION
By Spruce, 64 pages, \$9.99, Spruce Books

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Cookbooks CONT.

and Thanksgiving turkey.

Such are some sample offerings from a new cookbook by the Bay's preeminent voice on weed cooking: Sandy Moriarty. Moriarty is a graduate of Oaksterdam University who felt that the school could benefit from her 20-plus years of experience in the kush kitchen. After doffing her cap and gown, she cooked up a batch of her high-potency weed treats for Oaksterdam staffers and

was rewarded with her own cooking courses on the syllabus. "They said 'wow! This lady's got something going on,'" Moriarty recalled in a phone interview with the Guardian. She now hawks her much-lauded lemon bars in the school's Blue Sky Cafe and recently released an anthology of her best-loved bud recipes, *Aunt Sandy's Medical Marijuana Cookbook* (Quick American Publishing, 96 pages, \$18.95).

The secret to pot cuisine, Moriarty says, is in the lipids. "My

butter-making process is superior over all," she told us. So enthusiastic was she on the subject of medicinal marijuana cooking that she launched from one kitchen triumph to the next — the Super Bowl party when she plied guests with THC-laced hot wings and hot sauce, the Thanksgiving when she treated a houseful of happy loved ones to bud-inflected stuffing and a turkey whose skin she had lubed with that fine butter of hers.

So why, when her Oaksterdam classes are regularly packed and her

snacks fly off the cafe shelves quicker than you can say "tetrahydrocannabinol," would Moriarty want to share the secrets of her skills with a wider, cookbook-reading audience? First of all, she's not giving up the whole goat, or shall we say, gram. When it comes to her famous lemon bars, Moriarty tweaked the recipe in the final publication — the bars in the book won't knock you on your ass quite as hard as the specimens you'll find at Blue Sky.

But *Aunt Sandy's* has enough

of the doyenne's secrets to get you started in the kitchen. For example: grade AA butter is a must-have and titrating, or eating your weed at intervals to avoid the dreaded edible pass-out (or freak-out), is a must for the budding pot chef. Which brings us to another reason that you'll want to check out these cookbooks: screw up the flour or salt measurements on a standard apple pie, and you may have to trash it. Screw up your marijuana-laced apple pie, and you'll just wind up trashed. **SFBG**

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THE CANNABIS ISSUE

THE CLUB GUIDE: OUR GUIDE TO LOCAL DISPENSARIES GETS THREE NEW MEMBERS

CONT>>

cannabis-infused edibles, concentrates, tinctures, ointments, and just about anything you can get weed into. On top of that, Igzactly has a comfortable lounge and is one of just a handful of clubs that allows vaporizing on site, giving clients a choice of using the top-end Volcano or the Zephyr (my personal favorite) vaporizer models. They even offer complimentary teas and coffee.

The staff there is friendly and customer-oriented. For example, when the club opened, it offered prepackaged buds like most clubs, but it heeded customer input and quickly switched to displaying all their buds in huge jars and weighing them out on purchase, which many patients prefer. And he said the club plans to expand the lounge soon and to add on-site laboratory services by year's end.

If Igzactly is a sign of where the industry's headed, the future looks bright and verdant.

Buds weighed on purchase
Opened in 2010
Price: From cheap to average
Selection: Huge!
Ambiance: Green, friendly, inviting
Smoke on site: Vaporizing only
Thug factor: Low
Access/security: Secure but easy access

► SHAMBHALA

I visited Shambhala (2441 Mission, SF) on its second day open, when the smell of paint was stronger than that of weed, so it's hard to judge it fairly. Check-in for new patients was maddening slow to an almost comical degree, they weren't yet taking credit cards and had no ATM on site, and they offered a bigger selection of rolling papers than bud varieties.

But I still liked this place, the only one in that stretch of Mission Street. The staff is very friendly and they seem to really know their products. Unlike many clubs that offer a few good deals, the only cheap weed here was Afgoo for \$25 per eighth, less than half the price of most of the 13 varieties they offered. When I asked why it was so much cheaper, the bud tender explained that the buds weren't as tight or well-trimmed as the dispensary expects, although it still proved to be plenty strong and tasty.

Beyond the buds, Shambhala is also part head shop, selling lots of nice glass bongs, a display case filled with pipes, and rolling papers of all shapes and flavors. And while its selection of edibles is small, they do feature all of Auntie Dolores' yummy cookies and savory snacks, even displaying the pretzels, chili-lime peanuts, and caramel corn in large glass jars on the counter.

Once Shambhala finds its groove, it will be a solid addition to the city's dispensary network. **SFBG**

Prepackaged buds
Open since 2011
Price: Moderate
Selection: Limited buds, lots of paraphernalia
Ambiance: Clean, open, friendly
Smoke on site: No
Thug factor: Low
Access/security: Tight

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food + drink

Lung Shan, former location of pop-up resto Mission Street Foods, now hosts the tongue-numbing dishes (like barbecue pork fried rice, below) of Mission Chinese Food.

GUARDIAN PHOTO BY RORY MCNAMARA



Street kids

By Paul Reidinger
paulr@sfbg.com

DINE As a rule, I am wary of restaurants where you order items by the number — especially when the numbers run into the hundreds.

You start to think it's like an automotive plant back there in the kitchen, where they're slapping on option groups (fog lamps, alloy wheels, a leather-wrapped steering wheel) according to some big book of codes. Of course restaurant kitchens are like factories — *are* factories — we all know this, but there is such a thing as too much choice and too much process, even in America. I'm not sure anyone truly needs, or even wants, DishTV's 500-plus channels, or a restaurant menu that has to be printed on several folios, like a poetry chapbook.

Chinese restaurants are notable, in my experience, for being more likely than other kinds of restaurants to offer a far greater number of dishes than any restaurant kitchen could be expected to cook with attentive passion, but a notable exception is Mission Chinese Food at Lung

Shan. On any given night — even a cold weeknight — you might think you've stumbled on a crowd of people waiting to audition for "Brooklyn: The Musical." Every hipster for miles around seems to be wedged into the dining room waiting for a table. It is a veritable hipsterama, and I mean this in the best possible way.

Hipsters have a certain reputation for shunning math — or is that meth? — and (perhaps because of being raised in a culture of shopping-mall vapidness) show a craving for any validating experience that can be described with the adjective "street." So maybe their massive presence here is a response to the street-food menu, which numbers just a few dozen items. Or maybe they just know good food, at a good price, when they find it. There is plenty of agreeably mediocre Chinese food to be had in San Francisco, but not at MCF. The cooking here is clever and forceful, and it's also gently incendiary. This is the kind of food that makes your nose run. You can also get Chinese beer for \$3 a bottle; as Bart Simpson once put it after agreeing to let the vet spay Homer and give him a flea bath for \$20, "shop around, you can't beat that price!"

Even the cold items carry a chili charge. Tiger salad, for instance (\$7) — an irresistible name; who could resist having it? — consisted of four squat pillars of herbed lettuces, red perilla (a kind of shiso leaf), and roasted seaweed in a puddle of chili oil, as if the plate's previous tenant had been some greasy chorizo. But even with all the exhilarating heat, even cold heat, you soon understand that this is Chinese-influenced cooking, not Chinese cooking.

Salt cod fried rice (\$10), for example, sounds like something the Vikings might have cooked up ago while sailing across the north Atlantic. Despite the fancy emendations, including confit of escalar, the dish seemed very much like other fried rice dishes you'd find around town, with little rounds of Chinese sausage, like a sliced-up red pencil, lending a defining presence, along with scallion for color contrast.

The menu's signature dish could well be the sizzling cumin lamb (\$12.50), served on a sizzling iron platter that keeps gently cooking the onion slivers and slices of jalapeño pepper as you pluck out chunks of the highly scented lamb. The meat is from the belly and is therefore quite fatty; it takes the form of jointed spindles whose

two arms are glued together by the melted fat. It is rich, intensely perfumed, spicy-hot, and (for an auditory thrill) actually sizzling. We could not ask more from any meat dish.

Still, after working your way through a plate of such weighty food, a bit of relaxation would be in order — a bath, say, in a broad bowl of broth filled with pork dumplings (\$10). The steam itself was — a kind of pork aromatherapy — and there was a strong temptation to put towels over our heads and hold our faces in the steam flow.

Lung Shan's street face is about as prosaic as it gets. It doesn't look to have been freshened for decades and gives no hint of the crowd that gathers there when the sun goes down. But thrill-seekers know that there's no thrill quite so thrilling as the unadvertised one. **SFBG**

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THE GET UP KIDS, STEEL TRAIN, RIVER CITY EXTENSION Bottom of the Hill	AGAINST MEI, CHEAP GIRLS, FENCES Slim's	WOBBLY, BLANKETSHIP, TEENAGE SWEATER Hemlock Tavern	MOTORHEAD, CLUTCH, VALIENT THORR Warfield
UNDEROATH, THURSDAY, A SKYLIT DRIVE, ANIMALS AS LEADERS Regency Ballroom	ARCTIC FLOWERS, FACE THE RAIL, LIVID, HOORAY FOR EVERYTHING Knockout	THESE HILLS OF GOLD, ELECTRIC SHEPHERD, THE LOTUS MOONS Bottom of the Hill	BOBBY LONG Cafe Du Nord
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 No matter how improbable, mystifying, or, yes, mushy, we want to know how you met your sweetie (or sweeties) for the Guardian's Valentines Issue.
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Derailment

By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS The last thing I did before I left San Francisco, I promised Earl Butter that this time I would not kiss any gangsters on the train. I didn't say anything about self-proclaimed hillbillies who burp a lot and don't have front teeth — or luggage — so you wonder if they just escaped from prison or are only on parole.

This one, he flirted with me all the way from Emeryville to Chicago. That's a long way to not kiss someone!

He was going on to Detroit and had less of a layover than me, but helped nevertheless with my luggage, which was considerable. He wanted to help more, but when he went outside to smoke, I stuffed my stuff in a locker, stepped out into the Windy City, and promptly got my nails done. Which was one of the best decisions I ever made.

One of the worst was early next morning when I stepped off the train into a frozen shit town not unlike, or far from, the frozen shit town where I was born. Did you hear me scream? Henceforth, when East Coast people in California say that they miss the seasons, I will put lettuce in their ears and flick them on the forehead.

Probably, to the residents of Erie, Penn., this snow was a non-event. But to an overtired, underdressed California girl without boots, it was the Big One, blizzardwise. To his credit, the snotted station master did ask, before locking me out of the station, if I needed a ride.

"My friend is coming," I said.
"Can I drop you somewhere?" he said. "Where are you going?"
"New York."

He laughed at my apparent joke, pointed to where the Post Office was, in case I needed it, and left. In retrospect, I would have licked that booger off his upper lip for a ride to New York. Instead, I stood in the blowing snow and freezing cold, stomping my feet and, yeah, screaming, until the Post Office opened. Then I stood in there.

Probably I should have stayed on the train. I *could* have stayed on the train. It was going very close to where

I wanted to get, but I'd thought I would keep my old ex-bandmate and good friend Rube Roy company on *his* way there and eat in diners for a day, instead of dining cars.

Rube Roy was two hours late and partially blind in one eye, but did buy me breakfast. On our way out of town we found a diner called Somebody's "Dinor," where, over eggs and potatoes and sausage and coffee and such, we talked about the old times, and the new times, and even some of the upcoming times.

There is so much time. So much time to think, in a car spinning around and around on a snowy interstate highway in Pennsylvania, bouncing between guardrails like a complicated bank shot off the cue of someone named Chuck or Lefty.

One of the things I thought about, boom, spin, was how I didn't think I was going to die, but you never know, bang, spin. I never did like merry-go-rounds, or whirligigs, but the bumper cars I guess were all right. Now, I get motion sickness facing backward on BART. I didn't think we were going to die, but when our car came to rest finally, facing traffic in the passing lane, I don't know. I wondered.

Before I go, I would like to spell Papi's name right, at least once, in the paper. They didn't exact any promises from me, but Papi, Papa, and Coach did want one last dinner together before I left. So I said, "Brothers! Korean barbecue!"

And, like magic, that was where we went. For meat and meat for me and Papa, and some other kinds of things for the vegetarians. Ah, you know, it was all pretty good and everything, but not as probably good as the last time I went. Does it matter?

Not here.

"Rube Roy?" I said, as a semi-truck whizzed by in the right lane.
"Can I drive now?"

He flashed his headlights at the next one and said, "No."

I write to you from New York City. Hi. Next time, I promise you, dear reader, dear gangsters, dear hillbilly, I will stay on the train. **SFBG**

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WEDNESDAY JANUARY 26

EVENT

“Environmental History of Golden Gate Park”

“It would not be wise nor safe to undertake to form a park on any plan which assumed as a certainty that trees which would delight the eye can be made to grow near San Francisco.” Oh, Fredrick Law Olmsted. Sure, you designed New York City’s Central Park, but you were, uh, *totally* wrong, considering the thousands of trees anchoring the former sand dunes of the 1,017 acres comprising today’s Golden Gate Park. The park is a green refuge for us urbanites, though it was created atop now endangered coastal dune scrub habitat, which once uniquely undulated across the entire peninsula. Explore this history, and learn about a vision for the park’s future, at this Nature in the City-led talk. **(Kat Renz)**

7:30 p.m., free
CounterPULSE
1310 Mission, SF
(415) 626-2060
www.counterpulse.org

MUSIC

Handsome Family

At the core of traditional country revivalists the

Handsome Family lies the symbiotic working relationship between husband-wife duo Brett and Rennie Sparks (Brett writes the music; Rennie pens the lyrics). The songs draw on dusty, old-fashioned murder ballads, bluegrass, and country, performed with rustically tasteful charm and tact. But it’s Rennie’s darkly vivid, almost gothic takes on the likes of all-night diners and 24-hour stores — all sung via Brett’s stark baritone — that separate the Handsome Family from the rest of the classic country-mimicking pack. **(Landon Moblad)**

With Sean Rowe
8 p.m., \$15
Café Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com

THURSDAY JANUARY 27

FILM

“British Television Advertising Awards”

An exercise in U.S.-U.K. comparative ad studies: for T-Mobile Britain’s recent ad, the company cast hundreds of dancers for a flash mob dance number in the Liverpool train station. What’s cracking in Americaland? T-Mobile’s latest spot is a blatant Apple

rip-off in which the company is played by a pretty lady in a sundress and the competition by bald guys in suits. The right cell phone equals sexy! Do we look stupid — or just misogynist? Small wonder the Brit ad awards have garnered a cult following in these parts. Check the best-of reel on the big screen this week. **(Caitlin Donohue)**

Thurs/27–Sun/30, 2, 4, and 6 p.m.
(also Thurs/27–Sat/29, 8 p.m.), \$8
Yerba Buena Center for the Arts
701 Mission, SF
(415) 978-2700
www.ybca.org

EVENT

“Alone Together: Why We Expect More From Technology and Less From Each Other”

It’s not nice, but I might punch the next person who tells me to get a cell phone. I don’t want to become one of those people who spends half a lunch date ignoring any real live conversation in favor of staring into a tiny gadget, frantically moving my thumbs around. Or worse, be that dude who flakes last-minute with the hollow excuse, “Didn’t you get my text?” Are we just inherently jerks, or is our technology enabling such

crappy manners? (And if it’s the latter, then what’s my excuse?) Sherry Turkle, an MIT professor, will address these ubiquitous social issues in her talk on the effects of the communication revolution on our personal relationships. Tweet tweet, twit twit! **(Renz)**

7:30 p.m., \$20
Commonwealth Club
595 Market, SF
(415) 597-6700
www.commonwealthclub.org

FILM

“African Film Festival 2011”

It’s always seemed a shame that films from the second-largest and second most-populated continent in the world should register as such a tiny blip on the American cinephile radar. But I have to admit, even I hadn’t seen very many African films until 2003 when I attended FESPACO, the so-called African Cannes, in unprepossessing Ouagadougou, Burkina Faso. A somewhat ramshackle city nonetheless filled with open-air cinemas and joyful film fanatics, “Ouaga” turned me onto the possibilities of African film for good. The difficult part is finding a screening, so kudos to Pacific Film Archive for putting together this small yet exquisite sampling of what the African continent has to offer the world

of film. **(Nicole Gluckstern)**

Through Feb. 17, \$5.50–\$9.50
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FRIDAY JANUARY 28

MUSIC

Royal Crown Revue

Although the swing music fad of the late 1990s is long over, Royal Crown Revue is still going strong, thanks partly to being around well before MTV started paying attention to the scene and other groups latched onto the trend. Formed out of an earnest love of a bygone sound and style that captured their collective imaginations, the band, still fronted by charismatic singer Eddie Nichols, has been knocking ‘em dead for more than 20 years now — and live favorites such as “Hey Pachuco,” “Zip Gun Bop,” and “Salt Peanuts” are sure to still get the cool cats and hip chicks jitterbugging up a storm. **(Sean McCourt)**

8 p.m., \$20.
Yoshi’s
1330 Fillmore, SF
(415) 655-5600
www.yoshis.com

MUSIC

Fol Chen

The story behind the California art-fag six-piece Fol Chen reads like science fiction. Here is the plot summary from CliffsNotes: the band uses the secret powers of DJ Donna Donna to fight its arch nemesis, John Shade. Fol Chen communicates with its fans through radio transmissions. To boot, each member has assumed an alias and paints on a black eye mask during live performances. Strange, right? Right. But these cryptic weirdos make bizarre, beautiful, fuzzed-out indie pop rife with exotic rhythms, so feel free to stare. Or, gawk. But good luck trying not to dance along. **(Jen Verzosa)**

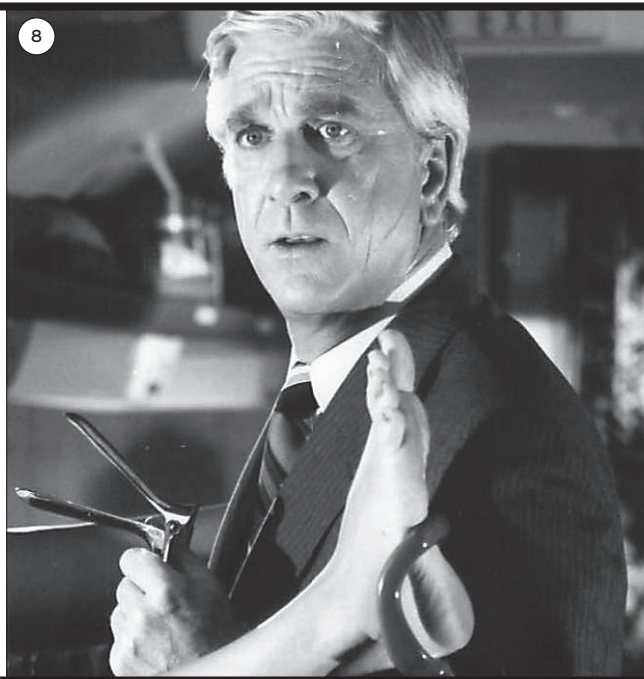
With Darwin Deez and Friends
9:30 p.m., \$12
Hemlock Tavern
1131 Polk, SF
www.hemlocktavern.com

PERFORMANCE

Resident Alien

Destabilizing norms is hard! Fortunately, Bay Area project Sins Invalid makes it look easy. Its mission is to support artists with disabilities, emphasizing people of color and queer and gender-variant folks. Over the past nine months, seven artists taking part in Sins Invalid’s Artists

Do you like movies about gladiators? Ever seen a grown man naked?



In Residence program have collaborated on a theater performance titled *Resident Alien*. The performance incorporates multiple mediums (including “wearable sculpture”) to examine themes like hospitalization and embodiment. *Resident Alien* illuminates the unique perspectives of the artists themselves, but it is also likely to touch everyone who has had the wacky experience of living in a body. **(Hannah Tepper)**

Fri/28–Sat/29, 8 p.m., \$10–\$15
Mission Cultural Center for Latino Arts
2868 Mission, SF
(415) 821-1155
www.missionculturalcenter.org

MUSIC

“Chinese New Year Concert and Celebration”

After the Facebook hullabaloo of the “horoscope changes,” you’ll be happy to note that this Chinese astrological year (of the rabbit, duh) implies a languid year of good taste with little conflict. Start the year right with a tranquilizing trip to the symphony’s Chinese New Year concert and celebration — a reception of traditional foods and activities followed by a family-friendly musical program, including retelling the folktale of the boy whose dead horse visits and cheerfully requests his

body be made into an instrument. The performance is accompanied by actual horse-hair fiddle players! **(Donohue)**

4 p.m., \$25–\$65
Davies Symphony Hall
201 Van Ness, SF
(415) 864-6000
www.sfsymphony.org

SATURDAY JANUARY 29

MUSIC

My First Earthquake

Radically fun San Francisco four-piece My First Earthquake sh-sh-shakes things up during the indie-bastard pop club night Pop Roxx. Its songs are chock-full of electropop bubble gum hooks that are perfect to shimmy to. Think: a cross between old-school Mates of States and original gangster Blondie, with clever lyrics a la Tenacious D sans the vulgarity. Bandleader-lyricist Rebecca Bortman is notorious for doing the robot onstage — dorky, but entertaining nonetheless. My First Earthquake’s songs about the awesomeness of mundane things like Earl Grey tea, Bortman’s wacky antics and wit, and an ironing board-turned-keyboard stand are the yummy ingredients for a dance-till-you-drop Saturday night. **(Verzosa)**

With DJs KidHack, Aaron, Mitch, and Starr
9 p.m., \$5 (after 10 p.m., \$10)
DNA Lounge
373 11th St., SF
(415) 626-1409
www.dnalounge.com

MONDAY JANUARY 31

MUSIC

Against Me!

Florida rockers Against Me! have continued to grow creatively and explore new musical territory with each new release since the band started back in 1997 — its latest album, last year’s *White Crosses* is no different. From the lead-off title track, singer-songwriter Tom Gabel and cohorts provide a slew of new tunes ready for fans to sing along with at live shows. And the stage is where the band really shines, providing both joyous and cathartic anthems with a wild energy level unsurpassed by most other groups on the tour circuit today. **(McCourt)**

With Cheap Girls and Fences
8 p.m., \$16
Slim’s
333 11th St., SF
(415) 255-0333
www.slims-sf.com

FILM/EVENT

“SF Sketchfest Great Collaborators Series: *Airplane!* Tribute to Jim Abrahams, David Zucker and Jerry Zucker”

Do you like movies about gladiators? Ever seen a grown man naked? Looks like I picked the wrong week to quit sniffing glue! Yes, these are some of the funniest lines ever to be uttered on screen — I am serious, and don’t call me Shirley! SF Sketchfest pays tribute to the hilarious 1980 film *Airplane!* with directors and writers Jim Abrahams, David Zucker, and Jerry Zucker and actor Robert Hays all in attendance at what promises to be one of the most side-splittingly funny nights of the year. **(McCourt)**

7 p.m., \$25
Castro Theatre
429 Castro, SF
(415) 621-6120
www.sfsketchfest.com

TUESDAY FEBRUARY 1

FILM

Ziggy Stardust and the Spiders from Mars

Part of becoming a pop culture icon is that at a certain point, it’s hard to remember a time when you made music that people gave a shit about.

What is David Bowie in the 21st century? Shapeshifting Sovereign on *The Venture Brothers*? Runway judge in *Zoolander* (2001)? Arcade Fire backup singer? In Bowie’s case, he was asking for it, constantly shifting persona and purposely obscuring the artist underneath. This rarely-screened 1973 concert film from famed documentarian D.A. Pennebaker finds Bowie at one transition, the final performance before retiring Ziggy Stardust. Arguably, it also captures him at his musical peak. **(Ryan Prendiville)**

Feb. 1–3, 7:15 and 9:15 p.m.
(also Feb. 2, 2 p.m.), \$6–\$9
Red Vic Movie House
1727 Haight, SF
(415) 668-3994
www.redvicmoviehouse.com
SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

(1) “Environmental History of Golden Gate Park” (see Wed/26); **(2) Handsome Family** (see Wed/26); **(3) “British Television Advertising Awards”** (see Thurs/27); **(4) Ivory Coast entry *Beyond the Ocean* plays the African Film Festival 2011** (see Thurs/27); **(5) Fol Chen** (see Fri/28); **(6) My First Earthquake** (see Sat/29); **(7) “Chinese New Year Concert and Celebration”** (see Sat/29); **(8) *Airplane!*** (see Mon/31)

HANDSOME FAMILY PHOTO BY MARK OWEN; BRITISH TELEVISION ADVERTISING AWARDS PHOTO BY VCCP; FOL CHEN PHOTO BY FOL CHEN; MY FIRST EARTHQUAKE PHOTO BY BRADEN KOWITZ; CHINESE NEW YEAR PHOTO BY OLIVER THEIL

arts + culture

Emma Hunton (left) and Curt Hansen (right) are brother and sister within a troubled family in the Tony- and Pulitzer-winning musical *Next to Normal*.

PHOTO BY CRAIG SCHWARTZ



Normal love

Two stars of Tony hit *Next to Normal* sound off on musical theater's future

By Louis Peitzman
arts@sfbg.com

THEATER Despite widespread critical acclaim, three Tony Awards, and a Pulitzer Prize, *Next to Normal* is something of a tough sell. "It's a story about a bipolar mother and how her family deals with her disease," Curt Hansen explains, "and how it affects the kids, and how they also contribute to the disease."



Hansen plays Gabe, the seemingly perfect son of afflicted mother Diana. As one of *Next to Normal*'s seven characters — performed by only six actors — Hansen has a pivotal role in the show.

"I can't give everything away, but [Gabe's] just this golden boy," Hansen offers. "Everything [his mother] wanted him to be, he became."

Meanwhile, Diana's other child is neglected. Emma Hunton plays Natalie, the gifted, underappreciated, and frequently frustrated daughter.

"It's such a great role for a young girl," she says. "There's not a whole lot of that going on right now in New York, at least not currently running on Broadway."

Hunton embraces the challenges of portraying such a complex character in a multilayered piece. "I think everybody in their teens goes through that phase of 'I'm angry at you, but I don't have a reason to be, so I'm just going to be pissy,'" she says. "[Natalie's] is actually warranted, so it's hard to flesh out when she's just being an annoying teenager and when she's actually hurting."

Hansen and Hunton are relatively new additions to the cast: they join the national tour alongside Alice Ripley, who won a Tony for her portrayal of Diana on Broadway. Both actors faced a daunting challenge in taking over for the actors who originated their roles. Aaron Tveit and Jennifer Damiano received adulation and awards in their respective parts as Gabe and Natalie.

The trick, Hansen says, is to bring something unique to the role

instead of trying to replicate the original.

"I was able to make it my own, and I think not having any contact with [Tveit] and finding it on my own has been a great thing," he relates. "That's ultimately what actors want to be doing — doing their own thing rather than just kind of copying."

Hunton faced an even odder challenge as an offstage friend of Damiano's. In order to provide her own interpretation of Natalie, she made sure to audition with a blank slate. "I hadn't seen *Next to Normal* before I booked the role," she says. "Once I had finally gotten the audition, I didn't want to go in and do exactly what Jen had done."

Both actors credit Ripley with helping them ease into the show. Although the Tony winner spent months working and bonding with the original Broadway cast, she has had no trouble adapting to her current costars. Hansen and Hunton explain that her dynamic performance gives them more freedom to explore.

"She is so amazing just to watch every night on stage," Hansen says. "She's so open and receptive of new things. Every show is different in some way, and I think she creates such a great atmosphere because she is so receptive."

He elaborates, "I feel more confident because if I do a little some-

thing different, I know that she'll take it and go with it, rather than putting up a wall."

Devoted *Next to Normal* fans have also responded well to the touring cast. Hunton, who maintains an active Twitter account, hears from enthusiastic theatergoers on a regular basis.

"Sometimes it's very overwhelming and I won't look at what's been [tweeted] at me," she admits. "Because they're so, so nice, and you never want it to go to your head. If I read those every day, I'd think I was the cat's pajamas."

She also jokes about the effect Hansen has on audiences. He's accrued his fair share of fanboys and girls for his theater work, as well as his appearance on Nickelodeon's *Big Time Rush*.

"It's so funny," Hunton continues. "[Curt's] applause at the end of the night is so well deserved because he's fantastic in the show. But you always hear two or three girls who are just screaming because he's so cute."

But it's not just the talent (and undeniable hotness) of the cast that makes *Next to Normal* must-see theater. This is a stunning, unique musical — the kind of show that should be appreciated for its courage to tackle heavy themes, and the success with which it does so.

It's also a welcome departure from the revivals and film-to-theater

adaptations that dominate the current Broadway scene.

"Ultimately because it is different, people are just excited that there's a piece of theater out there that's original," Hansen reflects. "Art in itself is something that you need to take a risk with. I know it's scary, but because they took such a risk with *Next to Normal*, and because it's such a great show, I think that people are kind of reinvigorated."

Hunton shares her cast mate's high hopes for the future of theater, even amid the cries of "Broadway is dying!" and the incessant gossip surrounding *Spider-Man: Turn Off the Dark*.

"I think you'll see a lot of strong young actors. We're already sort of going that way," Hunton says, name-checking the Green Day musical *American Idiot* and the increasingly popular *Bloody Bloody Andrew Jackson*.

"Just some things that I've been a part of," she continues, "if it's any indication of how the future of Broadway is going to be, it's going to be incredible." **SFBG**

NEXT TO NORMAL

Through Feb. 20, \$30-\$99
Curran Theatre
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(888) SHN-1799
www.shnsf.com



Pure cinematic gluttony on a budget: two peeks at the filming of 2005's *The Fury of Frau Frankenstein*. | PHOTOS BY TUSTIN ELLISON

Gorgeous George

TRASH She's an unstoppable force, that Sherri Frankenstein. As embodied by Linda Martinez in an anything-but-soggy serial by George Kuchar, Sherri is endlessly buffeted by life — shoved, mutilated, or worse by rapacious characters ever-eager to administer injections. She's prone to oracular gestures so lengthy and dizzily impulsive-driven that their conclusions directly contradict the reality around her. But whether she's carousing at a go-go club or distractedly presiding over a Dracula's castle-turned-home for wayward women, Sherri's is a spirit that will not be snuffed.

Sherri's odyssey begins in 2003's *Kiss of Frankenstein*, a screen adaptation of a 2003 play's torrid and torrential vomitous verbiage. Shot in three hours for \$500 and post-dubbed in a bathroom, *Kiss* is an orgy of all that Kuchar in dramatic mode has to offer — a DayGlo video update of the old dark house scenario of his and Curt McDowell's classic *Thundercrack!* (1975) with live action-meets-animation interiors that outdo Dario Argento's *Suspiria* (1977) in terms of lurid décor. Martinez's sheer organza negligee is only the raciest fabric in a dance of the 700 veils to rival Kenneth Anger's *Puce Moment* (1949). The dreamy-eyed male lead's hairy chest and right nipple peeks out from a torn pajama top. A maze of maniacal monologues and mythical machinations — listening to Kuchar's characters rattle off narration, one can't help but ponder the narcissistic nature of memoir — in the form of a hungry

Hungarian “pilgrimage for the palate,” the first chapter in Kuchar's monstrous equivalent to Wagner's Ring includes a sudden ax attack rendered in the style of William Castle.

Fresh from an acid facial, Sherri is back and pig-biting mad in 2005's *The Fury of Frau Frankenstein*, another of Kuchar's collaborations with his students at San Francisco Art Institute. Abandoning *Kiss*'s monologues for title cards and visual tale-spinning, *Fury* introduces Sherri's buxom niece Leticia, whose fate is watched by a Ryan Gosling-like newspaper reporter named Bruce. (In a bit part, young filmmaker Sarah Hagey almost steals the movie while her man is stolen.) Kuchar unleashes a blitz of post-production video effects, placing party scenes within envelopes and sprinkling digital glitter on Sherri's face. Shot for \$100 less than its predecessor, *Fury* is pure cinematic gluttony on a budget: a stew is stirred with a dismembered hand, a glimmering spider web curtain from the previous movie returns as one character's cape, and a bat scurries across a floor in a manner that evokes not just the ravenous killer brains of the 1958 British horror flick *Fiend Without a Face*, but also furry slippers.

Technical difficulties prevented a viewing of the climax of Kuchar's Frankenstein Cycle, 2008's *Crypt of Frankenstein*. But Sherri returns in a sequel to the series, 2010's *Jewel of Jeopardy*, whose cast includes an M.D. A little weary and slurry and lost in the length and relentless-

ness of her monologues, she's soon helpless — gleefully so — to stop a Dracula who “burns quite easily” as he feasts on the “nubile necks” of her female charges, administering “hellish hiccups.” Here, the prop-mad and pixelated fervor of Kuchar's meta-montage reaches its apex: digital blood drapes the screen, hairdos morph into spider webs, a character is beaten with his own severed leg, a Santa Claus wall hanging beams green rays from its eyes, Martinez's flesh is visually rhymed with a Frankenstein mask, and the cast is momentarily lost in a blizzard of animated hearts and stars that would bring a blush to the face of the Lucky Charms leprechaun.

It'll end in puke, of course, but anyone with a hungry eye should welcome the Roxie's decision to put three nights of movies by George Kuchar on its menu. Or a hungry heart: the cheerful gastric onslaughts of Kuchar's Frankenstein cycle are countered by the disarmingly poignant mortal attention to digestion and bodily function in his recent diary films, *Vintage Visits*, *The Nutrient Express*, and *Dribbles*, all from 2010. The time is right to gorge with George. (Johnny Ray Huston)

BY, FOR, AND ABOUT GEORGE KUCCHAR

Fri/28–Sun/30, \$6–\$10 (Fri/28: The Frankenstein Cycle; Sat/29: *It Came From Kuchar* plus two Kuchar shorts; Sun/30: new video diaries by George Kuchar)
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Working to dance, dancing to live

A look into the not-so-conventional lives of San Francisco's freelance dancers

By Emmaly Wiederholt
arts@sfbg.com

DANCE When people ask what I do, I tell them I dance. I don't tell them I work as a receptionist part time, or that I work events in a restaurant. I tell them I dance because, although it's more glorious-sounding than my odd jobs, it's also more important. These side jobs exist merely to facilitate the dance. They are expendable; dancing is not. But while dance fuels me physically and emotionally, it fails me financially. For better or worse, there is a whole community of dancers and choreographers in the Bay Area who share this same conundrum to lesser or greater degrees.

So what do Pilates instructors, nannies, dog walkers, waitresses, and personal assistants have in common? They are all jobs with variability in work scheduling, and they are just a handful of the flexible jobs employing Bay Area freelance dancers. Over the past month I've interviewed about 20 of my fellow dancers and have been heartened at the abounding courage found in the local dance community to pursue alternate lifestyles to continue dancing.

Daria Kaufman has an MFA in Dance from Mills College. She teaches Gyrotonic, works as a receptionist at a yoga studio, and does administrative work for the Subterranean Art House. "One of the major challenges for dancers and choreographers is money — how to afford classes, rehearsal space, and theater rentals, to name a few," Kaufman says. "I've done a lot of work-study over the years to combat the issue of affording dance classes. Most studios have a work-study program — clean for an hour and a half, get a free class, that sort of thing. Some studios offer a similar deal for renting out rehearsal space."

Adaptability is necessary. Schedules vary day to day and month to month according to who's teaching which classes, who's working on what project, and what jobs will work around those opportunities. Often the most flexible jobs can be found in the food industry. Evening shifts allow dancers and choreographers to take morning classes and



When she's not dancing on stairwells, Gabby Zucker rests her muscles by working a gig as an author's assistant.

PHOTO BY WEIFERD WATTS

rehearse through the day, while variability in shifts provides flexibility when it comes to evening performances.

Angela Mazziotta, a dancer with Cali & Co., works at Squat and Gobble Cafe and Crepery in the Marina. "Although I don't work enough to be considered full time, I make enough to pay rent, eat, and dance," Mazziotta says. "There are days that I long to have a 'big girl' job for security, insurance, and more financial cushion. The reality is that those full-time jobs don't offer a lot in terms of flexibility, and the hours of operation coincide with dance classes and rehearsals."

The downside of the restaurant business is the relentless fatigue it piles on a body. Foundry dancer Joy Prendergast discovered that a café job was too taxing and now primarily

teaches dance and baby-sits. Project Thrust choreographer Malinda LaVelle also found the strain to be too much. "I stopped working restaurants because the physical aches and pains of dancing were compounded by the strain of standing on my feet until 2 a.m. and then getting up the next morning and dancing again." After working five nights a week, LaVelle quit the restaurant scene to walk dogs and pursue receptionist work.

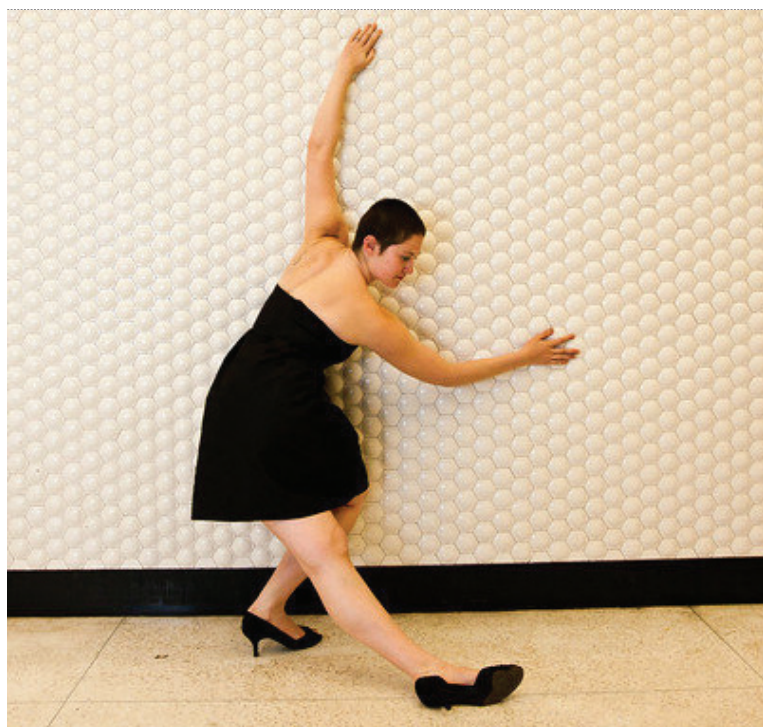
Fitness-related instruction jobs are another popular money-making source. Many dancers are certified in Pilates, Gyrotonic, or yoga as a way to subsidize their income. "Teaching's a great way to make consistent money," says Gyrotonic instructor Andi Clegg. "I've been able to constantly shift my teaching schedule around shows or other

dance-related work I am involved in." SF Conservatory of Dance student Emily Jones finds Pilates adaptable to her lifestyle: "I sometimes wish that I had a job where I could just turn off my brain and go on autopilot. But then I think about all the people I know who have café jobs and how they wish they could do something a little less numbing."

Perhaps the most obvious way for a dancer to make money is to teach dance. Gretchen Garnett, director and choreographer of Gretchen Garnett and Dancers, taught dance 25 hours a week at three different studios around the Bay Area when she first moved here. Since getting married, she has been able to teach a more reasonable 14 hours a week at two dance studios and dedicate more time to her company. Whitney Stevenson, who moved to SF within the past year to dance, enjoys teaching gymnastics to children because she gets to be active.

Although an active job like teaching classes or working in a restaurant might seem perfect for someone physically inclined, many dancers find it essential to sit down and rest their bodies while working. Gabby Zucker does transcription and reads drafts for author and music critic Jeff Chang. "It may sound silly, but I prefer desk jobs to waiting tables or working retail because I feel it's important to rest my body when I'm not dancing," Zucker says.

A more common sedentary line of work for dancers is administration. Maggie Stack works as the administrative assistant for the San Francisco Conservatory of Dance, and for her, the support and promotion of dance goes hand-in-hand with the medium. But for Julia Hollas, dancer and administrator for Dandelion Dance Theater, the realm of arts administration also became a bane. "There is always too much work, not enough funding, and the incredibly good people who stay in the field consistently take on more than they can comfortably handle," says Hollas, who is currently seeking Pilates certification. "There is something quite noble about that fact, and I will always feel admiration for anyone who works as an administrator in the dance world. But what I was beginning to see in myself was a consistent state of burnout that took



Gretchen Garnett, director and choreographer of Gretchen Garnett and Dancers, crystallizes her work and art by teaching dance classes. | PHOTO BY KEVIN WONG

away from the inspiration I needed to pursue my art as I wanted.”

There are also those who take on jobs that are out of the ordinary. Darya Chernova moved here from Russia and was amazed by all the dance opportunities and classes available. Luckily, she found a job to facilitate that interest. “I have been working at the farmers market for an apple orchard farm for five years,” Chernova says. “Farmers market work is great but tiring. It can be very physical and socially exhausting. But I love fruit and being outside.”

Kaitlin Parks, who worked as an EMT before the job became too overwhelming, is another example. “Lights, sirens, and the glory of helping fellow humans are great, but the 10-hour shifts and the physical and emotional demands were dipping into my energy and attention for dance,” she says. “I currently dance with Alyce Finwall Dance Theater, the courage group, baby-sit for six different families, teach young children’s dance classes, and teach both EMT skills and CPR.”

When it comes down to it, making a life in dance is often an act of creativity in itself. Rachel Dichter helps organize people’s closets. Tyson Miller works room service at the Mandarin Oriental. Ri Molnar models for art classes, gardens, and assists people with disabilities. Paul Laurey lives in a theater basement with low rent to redirect time and financial resources to dance. While some may respond to his living

situation with pity or concern, for him the luxury of pursuing dance outweighs any sacrifice in creature comforts.

Of course, pursuing dance becomes a whole different story when a family is involved. InkBoat dancer Dana Iova-Koga found that having a life in dance took on new meaning with a daughter. “Now that I am a mother, I’ve had to get more intentional with dancing,” Iova-Koga says. “It’s much harder to find the time to do it, and it has to be very planned out. But now, when I get to perform, it feels more essential and I appreciate being there in a whole new way.”

“Until recently, the key to making dance possible in my life was seeking out alternative lifestyles that allowed me to step aside from the money equation for the most part,” she continued. “This was much simpler to do as a single person, before becoming a family. We are still figuring out how we can keep the dance growing and maintain a sense of stability for our daughter.”

Although it’s a difficult balance to maintain, Bay Area dancers are more than up to the challenge of cultivating a life around a physically demanding art form with few monetary payoffs. Though it may demand fortitude, creativity, and a willingness to diverge from a more conventional lifestyle, the personal rewards of a life filled with inspiration and love-filled work are indeed great. **SFBG**

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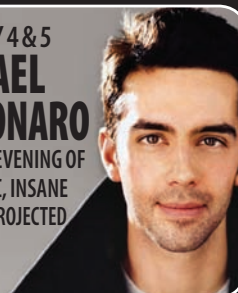
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Now and then

Lauren DiCioccio remakes the stuff of everyday in revelatory ways

By Johnny Ray Huston
arts@sfbg.com

VISUAL ART “My ideal world [while making art] is to be on a comfortable chair by a sunny window listening to a baseball game,” says Lauren

DiCioccio. For DiCioccio, such a setting is possible, because sewing is an integral part of her work, whether she’s hand embroidering The New York Times, creating cotton facsimiles of 35mm film slides and currency, or making organza replicas of plastic bags and bottles.

The new exhibition “Remember the Times” moves DiCioccio’s unique collection of handmade-readymade hybrids from the “wundercabinet” (to use DiCioccio’s term) of Jack Fischer Gallery to Yerba Buena Center for the Arts. On the second floor, she’s arranged a variety of objects on three shelves, adapting the acute vision and evocative perception of still-life painting, vanitas, and memento mori to today’s flurries of consumption and erasure. “Remember the Times” is the only current show at YBCA that can be photographed by visitors, and to be sure, adopting a photographer’s point is an ideal way of appreciating the individual-

ity and interaction of DiCioccio’s pieces, and — especially — her attention to detail. I recently met with her at the museum.

SFBG *What drew you to newspaper as a material? The ways in which you use it are unconventional — what are the challenges of working with it?*

LAUREN DICIOCCIO All of the work I’m making right now began with the newspaper. For about two years before I was showing my work or thought I could be an artist, I was making paintings. I began painting on newspaper as a material I felt comfortable about using, and that transformed into making sculptures with newspaper. At a certain point with the paintings, I realized I was more interested in the materials.

It hit me after college, when I traveled in Australia, and for six months lived in a town in the outback. It was 12 hours down a dirt road, with a 360-degree view of nothing, and 250 people, mostly aboriginal, lived there. It was a secluded world. We would get our mail twice a week, on Tuesday and Thursday, so we were one step up from the horse and buggy. The days the mail came, they would bring the newspapers, and even though they were two days old, people would just gather around and pore over them.

I became interested in the material as this trusted resource and definition of time and physical embodiment of a day. When I came home and unpacked all my paintings, I realized I was more interested in the way the newspaper itself located me in time and place.

When I moved to the Bay Area in 2004, I began working as the resident manager for the Djerassi Resident Artists Program in Woodside. I lived on site there, on a cattle ranch, pretty much isolated, and getting the newspaper delivered every day. Again, it was a situation where the newspaper was connected to how people would socialize and gather in the morning. People would really welcome it: “A newspaper! Let’s read that!”

I decided that painting wasn’t doing it for me — I wanted to do something more tactile and physical and also approachable. I set out this challenge to make a sculpture out of one newspaper every day for as long as I could. Then I made a quilt out of the newspaper, and that triggered my interest in the craft medium, which has always been a part of my life. It made me realize that craft and the newspaper have the same language, and I started to explore that more through sewing.

SFBG *How did you come to select The New York Times as one subject? Also, the tactile emphasis you’re mentioning extends to the “Thank You” bags you’ve made.*

LDC They are definitely specific materials — the plastic of a shopping bag, the soft paper of the newspaper are so unique to those objects, and are familiar feels and sounds and experiences for us. They’re disposable in nature, but they’re engrained in our human memory.

SFBG *The “Thank You” bags are so commonplace, but they carry a lot of connotations.*

LDC When I began making them, it started a divergent path in my work that I think I’m still in the fork of — I’m making these very loving recreations of both types of objects, and they both have disposable or waste aspects. The newspaper is more of a renewable resource, so the work is also about the loss of the form itself. But with the “Thank



21 MAY 07 (CHRISTOPHER DODD), 2007, COURTESY OF JACK FISCHER GALLERY

You” bags, in making them to talk about their obsolescence, I kind of think of them as ghosts of the actual object — I’m hoping for that.

I use bridal organza for the “Thank You” bag sculptures. When I first bought some, I expected it would fray and fall apart and be too delicate to embroider, but it actually stands up well. I just overlay the organza on the bag and draw with a waterproof pen on the surface before I embroider.

With the newspaper, the main series of works actually has a day’s newspaper in it. That introduces a sense of history or time. It’s important to me that the actual paper is in those pieces. It creates all these issues about conservation, and the newspaper not being acid-free, God forbid. The question would be asked, “What if 100 years the newspaper is just crumbly dust inside a bag?” — as if it that were a problem in terms of presenting it as art. But I actually think that it’s the most interesting thing about those pieces, how they’ll age and evolve.

SFBG *Artists who work with paper today face those kinds of problems when dealing with those who view art primarily in economic terms.*

LDC It’s so hard as an artist when you’re broached with that problem. When someone buys my work, that’s so special to me — I want them to have it as long as they want to have it, looking exactly like how they want it to look. But at the same time, conceptually, anyone who looks at [one of the newspaper pieces] should understand that it’s about

decay and the life cycle and the way we all age — though now with plastic surgery, everyone wants to look as scary as possible [laughs].

SFBG *How do you choose a particular page to spotlight? Is it the stories, the images, or both?*

LDC It’s a combination. It’s an instinctive decision. I look for something that leaps off the page and speaks to me. At first I was only doing people who were communicating — politicians gesturing, or caught mid-speech. But I’ve loosened up the reins on that. I like sports images because they lend themselves to the way trailing thread can show the blur of time.

With all of my work I try to ride this line between precious and pathetic. There’s something somewhat pathetic about even creating these objects in such an obsessive way. It’s excessive, almost an overly tender act to sew this detailed work through functionless media.

SFBG *It creates odd keepsakes.*

LDC They’re happy and sad. I’m interested in the bittersweet, and nostalgia contains feelings of joy and sadness. With the images, I try to finish them up to the point where it looks like you could pull one of the threads and the whole thing would unravel. **SFBG**

LAUREN DICIOCCIO: REMEMBER THE TIMES

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10 JAN 10 (SHAWN GREENE), 2010, COURTESY OF JACK FISCHER GALLERY

PLAYLIST: JOHNNY RAY HUSTON

ANIKA

Anika
(Stones Throw)

The first thing I noticed about Anika's self-titled album was her emphasis on unconventional covers, and her good taste in them: she interprets Morrissey-favorite Twinkle's teen-death tale "Terry," Yoko Ono's acerbically feminist mock-anthem "Yang Yang," the forlorn Skeeter Davis ballad "End of the World," the paranoia of Bob Dylan's "Master of War," the Merseybeat pop of "Sadness Hides the Sun," and finally, Ray Davies' plaintive ballad for Chrissie Hynde, "I Go to Sleep." Produced by beak, a.k.a. Geoff Barrow of Portishead, her versions are primarily done in a minimalist, post-punk, dub-inflected vein, calling to mind David Cunningham's work with Flying Lizards, with an occasional spooky Joe Meek touch. *Anika* might initially seem too cool for its own good, but repeated listens reveal intelligence, humor, and unexpected political sharpness within its dark grooves and beneath the Teutonic rigidity of her voice. A keeper.



and the time-lapse bloom of "I Did Crimes for You" is just about gorgeous. In moving further beyond a Jane Birkin-meets-1990s-noise realm, East Coast counterparts Blonde Redhead seem to have gotten lost as of late. Not Deerhoof. (Deerhoof plays Fri/28, 9 p.m., \$16. Great American Music Hall, 859 O'Farrell, SF. (415) 885-0750, www.gamh.com.)

BILL ORCUTT

A New Way to Pay Old Debts
(Editions Mego)

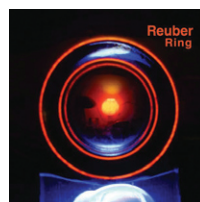
Recorded at 24th and York in SF in the early summer months of 2009, these 14 songs are live enough to give the impression of hanging out in the same room as Orcutt, or an adjacent one, rather than hearing him filtered through the studio. The approach suits the furious storms of broken-neck blues — literally: Orcutt plays a repaired acoustic Kay guitar with two strings removed — that are unleashed from start to finish.



REUBER

Ring
(Staubgold)

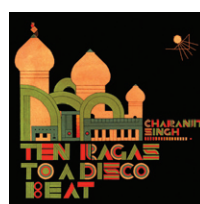
This is the most characterful techno album in a long, long while. Instead of obeying minimalist trends, Reuber goes for something epic — *Ring* is Kosmische, but much more enthusiastic and lively and cheerfully vulgar (the finale verges on trance) than anything that sound's huge cluster of revivalists have put forth in the past few years. The surging syncopation is more Moroderesque or Tangerine Dream-y than it is studious, and the album's energy verges on gonzo, from the coiling, roiling metro-ride momentum of "Ringer" — the centerpiece and highlight — to the tribal fervor that lingers at the far edges of the two tracks before and after it. Play loud and enjoy.



CHARANJIT SINGH

10 Ragas to a Disco Beat
(Bombay Connection)

Pure zaniness — acid house from 1982, before the genre was invented, thanks to Bollywood composer Singh's intuitive proficiency with the genre's prototypical Roland keyboards and drum machines. This reissue removes *Synthesizing* from the beginning of the album's initial title, to downplay the kitsch factor, I guess. The mix of repetition and raga variation runs from meditative to maddening and is sometimes revelatory. One of a kind.



WILD NOTHING

Golden Haze EP
(Captured Tracks)

Lovely '80s guitar bliss pop for the 21st century — nothing more, or less. "Take Me In" has Johnny Marr's melodicism and Echo and the Bunnymen's taste for the epic. "Your Rabbit Feet" matches a swelling, radiant guitar sound that's like Slowdive-on-speed to the kind of run-on vocal melody the Go-Betweens' Robert Forster wears like dandy attire. **SFBG**



JAMES BLAKE

James Blake
(Atlas)

This is probably the most-anticipated album of 2011, thanks to the promise of Blake's lavishly praised EPs, which have conjured the ghost of Aaliyah ("CMYK" draws brilliantly from "Are You That Somebody?") while deploying a innovative sense of dubstep's space and silence. (See the starts and stops and teasing not-there quality of "I Only Know (What I Know Now)" for an example.) Here, Blake adopts a more traditional pop vocal songwriting approach akin to his cover of Feist's "Limit to Your Love," which is included. The result teeters between *Kid A*-era Radiohead angst and something a lot more interesting and unique — a singular interplay between the possibilities of composition and production. Whereas most artists are at best producers or composers, Blake fuses the two, wielding textural shifts like chord changes. The studio version of "Wilhelm Scream" isn't as revelatory as the one from his recent BBC session, but other tracks on *James Blake* share that songs' effective foregrounding of a simple, endlessly reworked, three-or-four-line lyrical mantra. The offhand conversational honesty of "I Never Learnt to Share" — entire lyric: "My brother and my sister don't speak to me/ And I don't blame them" — goes from confessional solitude to Stevie Wonder-like funky freedom, remaining compellingly untinged from start to finish. Where he goes from here will be interesting to see — and hear.



DEERHOOF

Deerhoof vs. Evil
(Polyvinyl)

Why "vs." evil, Deerhoof? Wouldn't *Deerhoof is Evil* be more challenging? No matter, while navigating familiar territory, the 12 songs here show the band is still inspired, and more graceful. The melodicism and gleaming decorative touches of "Behold a Marvel in the Darkness" and "No One Asked to Dance" match a romanticism that is winning. "Secret Mobilization" is a straight-up rocker,



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Meat is murder

Blood lust is anything but ancient in Eugenie Chan and Cutting Ball's *Bone to Pick*

By Robert Avila
arts@sfbg.com



STAGE "Somebody needs to treat me like a piece of meat," says Ria (Paige Rogers). Outfitted in a soiled waitress's uniform, Ria is barefoot, tired but quick, and overheated in every way as she tips back long sips of water from a glass coffee pot. "You know what I mean?"

more like the Greek Zone, where the myth of Ariadne intersects with *This American Life* in all its carnal, carnivorous, imperial splendor and spleen. And the mixture proves remarkably pure. Cutting Ball's remounting of Chan's 2008 one-act (which stood out prominently in that year's Avant GardARAMA! series of short modern plays by women) shows itself even better than remembered.

Reprising the solo role she originated, Rogers (directed by husband Rob Melrose) channels the Bay Area

man Theo in, only to lose her darling steer in the process. You don't need to know the myth of Ariadne and the Minotaur to get what's at stake, or at steak. Chan's interpretation makes an immediate sense all its own, even while casting revelatory light on its Greek inspiration. Her dialogue is fresh and vital, driven by an acute American vernacular, a humor-filled prose-poetry reminiscent at times of James Tate or Billy Collins, pointed language at once unassuming and lethally sharp.

For this remounting, Cutting Ball commissioned a companion piece from Chan, the preceding *Diadem*. It features another strong solo performance from Rogers, this time as a young and hopeful Ariadne — as opposed to the jaded if still willing Ria — in flowing gown and



Ari up-to-date: Ariadne is a waitress named Ria (Paige Rogers) in Cutting Ball's contemporary parable *Bone to Pick*. | PHOTO BY ROB MELROSE

Ria leans in a chair situated against an exquisite, uneven metallic surface that reflects her image back at us as if through the warped air rolling off a baking desert floor. Small lights upturned along the base of the shimmering wall look like sharp blue flames. Other lights rising vertically in thin metal poles smolder or flash against its mirrored surface with a warm orange incandescence. The very distant sound of a mosque's PA system is in there somewhere too. On the ground nearby lies the skull of a steer with great marbled horns.

We're in an American diner on the cusp of a war zone half a world away or more. The thought would be as surreal as its representation is abstract, except that everybody knows the Green Zone is full of American hamburgers.

Eugenie Chan's *Bone to Pick* is not about the Green Zone per se. It's

playwright's inspired text with unassuming precision and power, deploying an easygoing countertop charm, sly humor, and yearning affability that bring layered themes of desire and blood lust palpably to life. (The impressive mise-en-scène does no small work either, thanks to Michael Locher's set, Heather Basarab's lighting, and Cliff Caruthers' soundscape.)

This Ariadne, nicknamed Ria, flirts with a soldier named Theo — Theseus of old. He's a fellow Texan with a down-home flirtatiousness and a ravenous appetite for the rib eye in the fridge. Ria is loath to let him have it, the steer being "the last of his kind." Her boss, Kingman — a transformed father figure, King Minos of Crete — says no more rib eye. Ria will relent. She'll find the combination to the cavernous, not to say maze-like Frigidaire and let her

blond tresses, pining for her Theseus in a garden studded with slim black pedestals topped by vague white statuettes. The language here is different too, more baroque and self-conscious, dotted with French words and phrases, as well as not unpleasing snatches of song. Less of a stand-alone work, it means to supply context and contrast to what follows, but remains too far removed in style and too contrived to add much. Indeed, as an opening course, *Diadem* is lighter in every way and probably unnecessary, at least for meat-lovers impatient with salads. *Bone to Pick* may be under an hour, but it's a high-calorie meal in itself. **SFBG**

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Qué tristeza

Alejandro González Iñárritu's *Biutiful* is a grim, dull dirge

By Dennis Harvey
arts@sfbg.com

FILM Whether or not they planned it from the beginning — though there was certainly grandiosity there at the start — Alejandro González Iñárritu and Guillermo Arriaga have been interesting as probably the first major narrative filmmakers to make post-NAFTA globalization their ongoing subject. The three-part *Amores Perros* (2000), while set entirely in Mexico City, found within it layers of society as remote from one another (if united in a fatalism, brutality, and one “accidental” twist of fate) as if they were continents apart.

Moving north into Hollywood funding and movie stars, the effortfully bleak *21 Grams* (2003) again mixed up chronology, crisscrossing multiple story threads, and with big issues — religion, recovery, mortality — crossing literal and figurative borders. *Babel* (2006) went whole-hog, leaping from sunny SoCal and merely baked Northern Mexico to frenetic Tokyo and the Moroccan desert, finding or manufacturing crises everywhere, hang-wringing out questions you might boil down to “Can’t we all get along?” Or perhaps, to use the name of onscreen director Joel McCrea’s proposed pretentious magnum opus in *Sullivan’s Travels* (1941), *O Brother, Where Art Thou?*

These movies played God way beyond the ken of average auteurism, deus ex machinizing all over the joint to place actors in award-worthy emotional extremis and give us extended doses of that feeling experienced by characters in movies who shake their fists at the unforgiving sky and shout “WHHHHHYYYYY!?!?” They were fairly humorless, highly contrived, and eager that you appreciate both qualities. They were also structurally ingenious, and in extended passages — like Rinko Kikuchi’s night on ecstasy and the Mexican wedding in *Babel* — purely cinematically dazzling. All these films speak to social injustice, the rising desperation that turns problem-solving violent, to connectivity (and disconnectivity) across cultures and economies. But what exactly director Iñárritu and scenarist Arriaga were *saying* was often much less persuasive, or clear, than the sheer bravado of their ambitions.

It was certainly hard to imagine one — intricately mapped screenplays, showily accomplished filmmaking — without the other. But the two indeed had a falling out after *Babel*, reportedly in part because Iñárritu (whose films are now “A Film By Iñárritu”) was kinda hogging the glory, downplaying his creative partner’s contribution.

So Arriaga wrote and directed 2008’s *The Burning Plain*, another elaborate multistory miserabilist exercise, albeit one that critics and

audiences were catastrophically cold toward. Now Iñárritu is flying solo with *Biutiful* — oh, you just know that title is hiding a cruel irony — and it, too, is a problem.

Instead of weaving multiple story arcs in different locations to encapsulate man’s inhumanity to man circa now, he (working as scenarist for the first time, with Nicolás Biacobone and the late Armando Bo credited as cowriters) simply unloads several characters and continents’ worth of woe onto one continuous story. Or rather, one sagging man: Uxbal (Javier Bardem), a wearily hustling dude of all trades who seems to be



It's the hard-knock life: Javier Bardem plays a man pushed to the breaking point in *Biutiful*. | PHOTO BY JOSE HARO

keeping half of Barcelona’s marginalia afloat, if barely. He mediates between corrupt police who require bribes (then *still* fuck him over), illegal Chinese immigrant sweatshop workers who make designer purse knockoffs, the illegal African immigrants who sell them, and the bosses who just want him to exploit everybody faster and harder. It’s all falling apart even as he keeps slapping fresh papier-mâché on the teetering gray-market apparatus.

Meanwhile, he’s dad to two adorable young children and failed (but still trying) savior to their mother, who is bipolar with a vengeance. He’s also got a fuckup brother and various other satellites revolving around his warm but ebbing sun. Plus Uxbal can talk to dead people. You heard me. They generally tell him to inform surviving friends and lovers “Don’t

worry, be happy,” which incites grateful tears. (Though nobody here is ever, ever happy.) All this and bloody urine too — no wonder our hero, reluctantly consulting a doctor, can’t quite believe the news he gets. Cancer? Terminal? Like, soon!?!? As if he doesn’t already have enough on his plate. Now they’re just going to take the plate.

Biutiful dumps all this grief on Bardem’s shoulders and danged if he doesn’t just about hold up the whole movie, refusing to ham, marching through this two-hour *Passion of Uxbal* with enough wry dignity and palpable exhaustion to almost achieve credibility. Still, he’s a movie star, and that becomes one more way in which Iñárritu turns harsh “realism” into excess. This director is at his best in primarily visual set pieces, but his script here provides few such opportunities: the film flickers alive dur-

ing an early police chase and a shocking later sweatshop discovery (though we’ve seen it coming). The scenes with Maricel Álvarez as crazy ex-wife Marambra are also effective because her character is complicated in ways that go beyond mere schematic usefulness in the movie’s overall whatsit of suffering piled upon suffering.

Biutiful isn’t a bad movie, but it attempts to mean so much there’s something painful in the degree to which it *doesn’t* move us as planned. Rather than making a universal statement about humanity at millennial wit’s end — with Bardem as Incredible Shrinking Everyman — Iñárritu has made a high-end soap opera teetering on the verge of empathy porn. He was better with Guillermo Arriaga, and vice versa. **SFBG**

BIUTIFUL opens Fri/28 in Bay Area theaters.

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Enter the void

KUSF is sold out from under its volunteers, and local communities are left reeling

By Johnny Ray Huston
and Carly Nairn
arts@sfbg.com

NEWS/MUSIC/CULTURE



Anyone who entered USF's Presentation Hall the night of Jan. 19 was confronted by the signs – literal and figurative – of a participatory approach to media. A sizable number of the almost 500 people packed into the site for a public meeting to discuss the abrupt sale of KUSF were carrying cameras. Other brandished signs, with slogans running the gamut from pointedly angry (“KUSF is Our Radio”; “Shame on USF”) to comic (“Suck It”).

The scene was a public meeting to discuss KUSF. In a matter of hours the previous morning, the station had gone from a left-of-the-dial college station of 34 years with deep and numerous local community connections, to an online-only operations, its frequency now owned by the USC-affiliated Classical Public Radio Network.

The atmosphere itself was contemporary political – and perhaps religious – theater brought to life, a loud embodiment of scripted and spontaneous dissent regarding education, the changing face and nature of radio and media, and cultural shifts in San Francisco. Before the event got underway, chants of “Community” broke out, and KUSF music director Irwin Swirnoff addressed the crowd in an attempt to ensure the venue's balcony was opened up to people still left outside. As USF faculty arranged a pair of podiums on stage, a call-of-response of “What do we want? Noise rock! When do we want it? Now!” briefly went up from the back of the hall.

The President of the Jesuit university, Father Stephen A. Privett, soon stepped into view, taking a place behind a stage-right podium at some distance from the audience. “Thank you for being here with me this evening,” Privett began, before leading those assembled (or some of them) in prayer. “It's very clear

to me that there is justifiable anger with the decision I made. I don't anticipate or expect you to agree with me.”

The decision Privett referred to and sometimes took full responsibility for was the choice to sell KUSF to CPRN, a move that, brokered by Greg Guy of Patrick Communications, came cloaked in a nondisclosure agreement. He was correct to not expect approval. Privett's initial statement contextualized the \$3.8 million sale of the station within his responsibility to provide a “quality education” for USF's students, only a small percentage of which he felt were engaged with the station. “We teach broadcasting, we aren't fundamentally a radio station,” Privett said of USF, in one of many assertions that drew jeers from some of the crowd.

The floor was then opened to questions from those assembled, as a school representative kept hold of the microphone. Linda Champagne, a KUSF DJ, was first to speak, holding back emotion as she told Privett that the sale of the station “should have been handled better.” Dorothy Kidd, a media studies professor, wanted to know why the decision took place while USF was on break, and the school's faculty and students weren't notified. “If the station is to be a teaching facility, why is the first time I learned about this decision last night?,” she asked Privett to roaring applause. “I am a teacher, [and] there are a lot of faculty members who are angry you made that agreement.”

LEFT IN THE DARK

KUSF's sudden disappearance from the airwaves has left a void in its wake, and a wide variety of questions and contradictions swirl within it. It's clear that Classical Public Radio Network is “flipping” KUSF's former frequency, 90.3, to the classical music station KDFC (formerly on 102.1 FM), shifting KDFC to noncommercial status. But while USF's Privett claimed that he accepted “the first offer that came across [his] desk” and had not actively put KUSF on the mar-

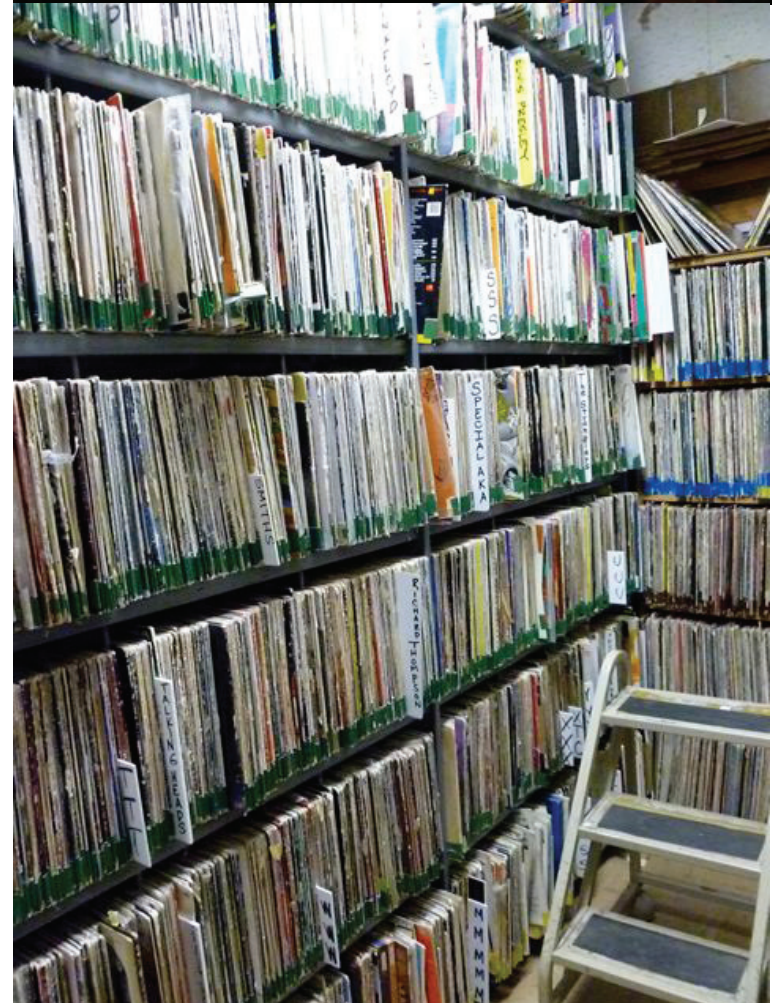
ket, on the Jan. 19 installment of KQED's Forum, CPRN Managing Director Brenda Barnes asserted that the company only solicited radio stations that were for sale.

One avenue for those protesting the sale of KUSF is to take their case to the FCC, while another is to increase scrutiny of USC's role. Nikk Fell, a DJ on KUSF's “Liquid Conspiracy,” sees hope in the fact that the FCC has not yet approved KUSF's sale. “The FCC has not received the contract yet,” he says. “We think we have a chance to change the decision, and that's one of our plans right now.”

“I was on a street law program the other day and there was talk about pursuing an injunction,” says attorney and former Supervisor Matt Gonzalez. “Jello Biafra had an interesting idea – he thought the pressure should be put on USC.”

USC's involvement in the purchase of KUSF is one of a number of recent acquisition moves by USC within the radio marketplace. It left KUSF a casualty of a growing related trend, in which commercial classical musical stations are being shifted to nonprofit public radio status – ironically, in this case, a college station that broadcast many languages and musical genres and foregrounded local music was booted off the dial and replaced by KDFC's uniformly classical programming. “Every major city has at least one college station,” observes Krystal Hardwick, who co-DJed “Liquid Conspiracy” with Fell. “Cleveland has four college stations and L.A. has 3. For San Francisco to have no station is a travesty. We felt the voice of San Francisco was sold to a Southern California conglomerate. They have four other stations – why do they need us?”

The sudden erasure of KUSF – which had strong ties to the local music scene and related venues and businesses, as well as sponsored events such as Rock 'n' Swap – has cultural repercussions on a local and broader scale. “It's going to have a huge impact,” Carolyn Keddy, who DJed at KUSF and volunteered for the station for 20 years, says. “So many voices were silenced. It isn't just about the change of format and the loss of programming.” According to Keddy, who managed KUSF's website until she was suddenly denied access to it on the morning of Jan. 19, the university's abrupt sale and closure of the on-campus station was akin to saying, “Thanks for



Sounds and silence: A protestor at the Jan. 19 public meeting regarding the sale of KUSF, and the library of the now-locked station. | PHOTOS BY BYRAN CHANDLER

making us look good and doing all that work for us. Now get the hell out of here.”

LEFT OF THE DIAL

Of course, KUSF's former staff and volunteers are not going away quietly. Initially, USF's Privett had not planned on attending the Jan. 19 meeting regarding KUSF's sale, but the immediate media response and subsequent public outcry changed at least that decision on his part. The sale of KUSF cuts to the heart of disputes about larger outside influences on the local media landscape, and more directly about San Francisco itself: what the city represents, and its changing – more generic and corporate? – public identity. Three of its call letters may have been shared with the university, but KUSF didn't have that name for nothing.

“Takeovers like this seem all too common in our greedy little country, but I can't accept the fact that they're trying to do this in San Francisco,” says Howard Ryan, a.k.a. DJ Schmeejay, who was kicked off the air without an opportunity to sign off when the station was locked down by campus police on Jan. 18. “This city sets the example. This city doesn't take shit lying down. I'm trusting that the citizens, the Board of Supervisors, and support from the international community will stop the sale from going through and we can return [the station] to the airwaves where it belongs.”

Ryan, Keddy, Hardwick, Edna Barron, and others who had volunteered at KUSF agree that the online-only version of KUSF will bear little resemblance to the station that had been on the radio. “I want to clear up the myth about the online fate of the station,” says Barron, a.k.a. dj nobody. “It will not include any aspect of the community. Father Privett made it abundantly clear during the [Jan. 19] meeting that the online station will only be open to training students.”

SILENCE, THEN LOUDER

A week after KUSF went off the airwaves, it's fair to say that the covert way in which the change went down has resulted in an overt and spreading reaction. Besides local and national media coverage in mainstream and independent outlets, as of Jan. 24, close to 6000 people had joined a “Save KUSF” page on Facebook. Other sites, including www.savekusf.org, have also been started in response to the sale.



One of the most interesting and in-depth responses is an open letter to President Privett published by the veteran East Coast-based music magazine and website The Big Takeover. The author of the letter, local musician Chris Strofollino, begins by praising Privett's and USF's rescue efforts during the Salvadorian War, before delving into questions regarding USF possible redistribution of funds from the sale. “Even in 2010,” Strofollino writes, “the medium of radio has a power that cannot be denied, a power in bringing people together even when apart.”

It's one irony of recent times that it took the actual sale of KUSF to make this power physically tangible, in events such as the Jan. 19 meeting. Strofollino's letter looks to a 1932 essay by Bertolt Brecht to illustrate what distinguished KUSF from ordinary radio stations, and the dilemma those involved in the station face today. “Radio is one-sided when it should be two,” Brecht wrote. “It is purely an apparatus for distribution, for mere sharing out. [Radio should] step out of the supply business and organize its listeners as suppliers. Any attempt by radio to give a truly public character to public occasions is a step in the right direction.”

In talking with some of KUSF's DJs for this piece, it seemed worthwhile to ask what song they would have signed off with to comment on the sale, had they been given the opportunity. Barron chose “The Boiler” by the Specials, Hardwick and Fell mentioned “Generika,” a song by their space rock band Galaxy Chamber. “I would play Bad Brains’ “Pay to Cum,”” Keddy said, going on to recite a lyric: “And all of this time, with just our minds, we soon will find, what's left behind.”

Ryan, who was in the studio when KUSF went off the air, had another perspective. “My last two songs were Bobby Goldsboro's “Danny is a Mirror to Me” – he turned 70 that day – and Vangelis Papathanassiou's “Apocalypse des Animaux,” he said. “Maybe two of the saddest songs I've ever played on [the program] Radiodrome. I've thought a lot about what I would have played had I known what was happening. I don't think I'd want to change a thing.” SFBG

www.facebook.com/SaveKUSF

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Gibson Baldwin

Tears of joy: Wolf + Lamb's Gadi Mizrahi showers down the DJ sexiness and Toronto duo Bonjay bust out the future-tropical goods.



Blue cheer

By Marke B.
marke@sfbg.com

SUPER EGO “Do you think that rats ... think that bats ... are angels?” cracked tall, curly-haired Brendan Lynch, nicknamed Skeletor for kicks, at

the opening night of **Big Al's Big Ass Comedy Jam** at John Colins on Jan. 19. I'm breaking one of the cardinal rules of comedy journalism (“ha”) by giving away a punch line, but Lynch lobbed and landed so many Moebius-like thought-twisters — think Steven Wright minus Valium — I'm sure he won't pummel me too much. Yes, I'm flirting.

The other comics peopling the raucous, as in both hysterical and L-O-U-D, new weekly jam (Wednesdays, 9 p.m.-10:30 p.m. with dancing afterward to DJ Whooligan, \$5. John Colins, 138 Minna, SF. www.johncolins.com) were pretty damn good, too, although the night could have used a woman's perspective to help vary the mainly bro-to-bro subject matter. Paging Ali Wong and Marga Gomez! There's a Big Ass calling your names!

Affable, and yes slightly king-sized, producer Big Al is pretty much an underground comedy legend 'round these parts — his weekly Monday comedy throw-downs at live jazz spot Club Deluxe have been going strong for the past seven years. (Mondays, 9 p.m., \$5. Club Deluxe, 1511 Haight, SF. www.sfclubdeluxe.com). There, he usually brings in more established yuksters. But if you're looking to have your ears scalded by a wildly

diverse group of youngsters, get your big ass down to John Colins, order one of their awesome “side-cars de Nicaragua,” and settle in.

► NICK CURLY

Sophisticated party techno is in danger of becoming too homogenous, no matter how perfect it is for people with brains who like to scramble them with killer beats. Yes, Nick Curly is another German dude with a residency at Space in Ibiza, a couple labels, and immediate access to all tomorrow's hit tracks. But his spin is intriguingly different — he helped delineate the percussive, wide-swinging “Mannheim sound” that's become de rigueur the past two years, and his attention to texture never tips into fussiness. Oh yeah, and he's not too hard to look at either. Thu/27, 9:30 p.m., \$20. Vessel, 85 Campton Place, SF. www.vesselsf.com

► BUZZED OUT ELECTRO BALL

French hardcore electro DJ Toxic Avenger is the headliner here — if you want to see how much the sound has become pop fodder, look no further than his Facebook-cheeky vid with rapper Orelsan, “N'Importe Commente.” But true banger bangers may want to check out Canadian duo Autoerotique, who claim allegiance to both Dutch house and Norwegian black metal.

Fri/28, 9 p.m., \$20. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

► KODE 9

The heady Glaswegian dubstep originator has a degree in philosophy — maybe that's why his busi-

ness is melting faces off, so he can better examine our minds? In any case, his Hyperdub label and style are anything but predictable, except for the impeccable low-end fulfillment, and he can stake some claim to helping the grime revival and future bass scenes along, too. He helps celebrate the monthly Icee Hot party's first anniversary. Sat/29, 10 p.m.-3 a.m., \$15. SOM, 2925 16th St., SF. www.som-bar.com

► GADI

Regular readers know I gladly suckle at the wicked-soulful teat of Wolf + Lamb Records, the label run by duo Gadi Mizrahi and Zev Eisenberg. Plundering signifiers from Motown to R. Kelly, Burning Man to Brooklyn, they've helped bring sexy back to underground dance floors. Gadi on his own is an aural ladies man: smooth, sensuous, and full of devilish sonic winks. Sat/29, 9:30 p.m.-3:30 p.m. \$15. Public Works, 161 Erie, SF. www.publicsf.com

► BONJAY

I've been totally grooving on this Toronto duo's charmingly kick-ass meld of reggae and experimental electronics. Santigold comparisons abound, not a bad thing, and somewhere Diplo, or at least Poirier, is probably waiting to pounce. But singer Alanna Stuart and DJ Pho have an energy, and emotive electronic future-tropics sound, all their own. With Ghosts on Tape and Easy & Brian. Sun/30, 8 p.m., \$7. Rickshaw Stop, 155 fell, SF. www.rickshawstop.com

SFBG



Tampa, Fla. metal crew Underoath play the Regency Ballroom Sun/30.

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 26

ROCK/BLUES/HIP-HOP

Alvon Biscuits and Blues. 8 and 10pm, \$15.
Apopka Darkroom, Little Mercury, Brain on Fire Hemlock Tavern. 9pm, \$6.
Blowfly Yoshi's San Francisco. 8pm, \$20.
Domeshots, Kajillion, Ilona Staller Bottom of the Hill. 9pm, \$8.
Grand National, Outlier Red Devil Lounge. 8pm, \$6.
Handsome Family, Sean Rowe Café Du Nord. 8pm, \$15.
Tanya Morgan, Big Pooh, Roc C 330 Ritch. 9pm.
Religious Girls, Actors, Thralls, Spiro Agnew Public Works, 161 Erie, SF; www.publicsf.com. 8pm, \$5.

JAZZ/NEW MUSIC

Cat's Corner with Christine and Nathan Savanna Jazz. 9pm, \$10.
Dink Dink Dink, Gaucho, Michael Abraham Amnesia. 7pm, free.
Jazz Guys Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
Paula West and George Mesterhazy Quartet Razz Room. 8pm, \$35.

FOLK/WORLD/COUNTRY

Jorge Drexler Mezzanine. 9pm, \$32.50.
Victoria George, Tom Luce, Jeremy D'Antonio Hotel Utah. 8pm, \$8.

DANCE CLUBS

Audio1 Underground SF. 10pm, \$5.
Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Cannonball Beauty Bar. 10pm, free. Rock, indie, and nu-disco with DJ White Mike and guest DJ Eli Glad.
Club Shutter Elbo Room. 10pm, \$5. Goth with DJs Nako, Omar, and Justin.
Hands Down! Bar on Church. 9pm, free. With DJs Claksaarb, Mykill, and guests spinning indie, electro, house, and bangers.
Jam Fresh Wednesdays Vessel, 85 Campton, SF; (415) 433-8585. 9:30pm, free. With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and more spinning top40, mashups, hip hop, and remixes.

Mary-Go-Round Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, \$5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.
Respect Wednesdays End Up. 10pm, \$5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize II Pirata, 2007 16th St, SF; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

THURSDAY 27

ROCK/BLUES/HIP-HOP

George Clinton and Parliament Funkadelic Yoshi's San Francisco. 8 and 10:30pm, \$45.
"Finger Gunsapalooza" Stud. 9:30pm, \$3. With Zoo, Moira Scar, Prizehog, Broads, and more.
Free Energy, Postelles, AB and the Sea Independent. 8pm, \$14.
Kyro, Ben Fuller Band, Chelsea TK and the Tzigane Society Red Devil Lounge. 8pm, \$6.
Phil Manley Amoeba, 1855 Haight, SF; www.amoeba.com. 6pm, free.
Moe. Fillmore. 7pm, \$27.50.
JT Nero, Suzanne Vallie Amnesia. 9pm, \$5.
Pansy Division, Minks, Bad Backs Eagle. 9:30pm, \$8.
Pebble Theory, Whitney Nichols, Kindness and Lies, Keely Valentino Café Du Nord. 8pm, \$10.
Garrett Pierce, Miller Carr with Nico Georis Hemlock Tavern. 9pm, \$6.
Suzanne Vega Palace of Fine Arts Theatre, 3301 Lyon, SF; www.palaceoffinearts.org. 8pm, \$25-100.
Walking in Sunlight, New Heirlooms, Middle Maki, Hugo Hotel Utah. 7:30pm, \$7.

JAZZ/NEW MUSIC

Steve Lucky and the Rhumba Bums Biscuits and Blues. 8 and 10pm, \$20.
Savanna Jazz Trio and Jam Session Savanna Jazz. 7:30pm, \$5.
Stompy Jones Top of the Mark. 7:30pm, \$10.
Paula West and George Mesterhazy Quartet Razz Room. 8pm, \$40.

FOLK/WORLD/COUNTRY

Bluegrass and Old-Time Jam Atlas Café. 8pm, free.
Elaine Romanelli with Josh Fox Union Room at Biscuits and Blues. 8:30 and 10pm, \$10.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$10. DJs Pleasuremaker and Señor Oz spin Afrobeat, tropicália, electro, samba, and funk.

CONTINUES ON PAGE 42 »

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 9PM • \$10 ADV & DOOR
 • Just People
 • Jesus and The Rabbis
 • TBA

SATURDAY 01/29
 2PM • \$10 ADV & DOOR
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 • Jimi Hendrix
 • Janis Joplin

9PM • \$8 ADV & DOOR
 • Andy Clockwise
 10pm Set
 • Fleeting Trance
 closing set
 • Qualla
 9PM set

SUNDAY 01/30
 8PM • \$7 ADV & DOOR
 • Junior Boogie
 • Littlefield
 cd release
 • Joe Koenig

MONDAY 01/31
 7:30PM • \$FREE
 Bay Guardian Readers Poll Best Open Mic
 • Open mic with JJ Schultz

FRIDAY 02/04
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**THU/27
DANCE CLUBS**

CONT>>

Caribbean Connection Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.

Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.

Gigantic Beauty Bar. 9pm, free. With DJs Eli Glad, Greg J, and White Mike spinning indie, rock, disco, and soul.

Good Foot Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. With resident DJs Haylow, A-Ron, Prince Aries, Boogie Brown, Ammbush, plus food carts and community creativity.

Guilty Pleasures Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.

Jivin' Dirty Disco Butter, 354 11th St., SF; (415) 863-5964. 8pm, free. With DJs spinning disco, funk, and classics.

Koko Puffs Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.

Mestiza Bollywood Café, 3376 19th St, SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.

Peaches Skylark, 10pm, free. With an all female DJ line up featuring Deeandroid, Lady Fingaz, That Girl, and Umami spinning hip hop.

Popscene Loves the Smiths and Joy Division Rickshaw Stop. 10pm, \$10. With live sets by

This Charming Band and Dead Souls, plus DJs Aaron and Omar.

FRIDAY 28
ROCK/BLUES/HIP-HOP

"Blues at the Crossroads: Robert Johnson Centennial Concert" Regency Ballroom. 8pm, \$33-50.50. With Big Head Todd and the Monsters, David "Honeyboy" Edwards, and more.

Con Brio Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.

Deerhoof, Ben Butler and Mousepad, Nervous Cop Great American Music Hall. 9pm, \$16.

Darwin Deez, Fol Chen, Friends Hemlock Tavern. 9:30pm, \$12.

Dopecharge, Rat Face, Desperate Hours, Mundo Muerto, Neighborhood Brats Kimo's. 9:30pm, \$7.

Ian Hunter Fillmore. 9pm, \$35.

Monotonix, Ty Segall, Nodzzz Rickshaw Stop. 8:30pm, \$12.

Robert Randolph and the Family Band Independent. 9pm, \$25.

Rx Bandits, Fake Problems, Native Bottom of the Hill. 9pm, \$17.

Thingers, Reptiel Make-Out Room. 7:30pm, \$7.

Tip of the Top Sheba Lounge, 1419 Fillmore, SF; www.shebalounge.com. 9pm.

21st Century, Sloe, Roosevelt Radio Café Du Nord. 9pm, \$12.

Walter Trout Biscuits and Blues. 8 and 10pm, \$22.

Wallpaper, K. Flay, Dance Party Slim's. 9pm, \$19.

FOLK/WORLD/COUNTRY

Albino! DJ Jeremiah Elbo Room. 10pm, \$10.

Baxtalo Drom Amnesia. 9pm, \$7-10.

Kitka and Milla Milojkovic with the Chicago Tamburasi Croatian American Cultural Center, 60 Onondaga, SF; www.croatiana-mericanweb.org. 8pm, \$20.

Aaron Novik Red Poppy Art House. 8pm, \$10-15.

Chuchito Valdes Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 10pm, \$25-45.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Royal Crown Revue Yoshi's San Francisco. 8pm, \$20.

Marlena Teich Savanna Jazz. 7:30pm, \$8.

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1991-2010

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2010 UPCOMING EVENTS

THURSDAY JAN 27
RITUAL DUBSTEP

FRIDAY JAN 28
BEN TOM

SATURDAY JAN 29
PAUL HEMMING

THURSDAY FEB 03
RITUAL DUBSTEP

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Fri 1.28 • 9pm
THE TOXIC AVENGER
+AUTOEROTIQUE

Sat 1.29 • 9pm
DEPRESSED BUTTONS
THE FAINT DJ SET/MAD DECENT
+AFGHAN RAIDERS

Sat 2.05 • 9pm
THE TWELVES

Fri 2.11 • 9pm
MEAT BEAT MANIFESTO

Sat 2.12 • 9pm
LINDSTROM LIVE

Upcoming Events
02.19 Eoto live
03.05 Eye Heart SF
03.08 Fat Tuesday Mardi Gras
03.10 Miami Horror Live!
03.17 Delhi 2 Dublin
03.25 Frite Nite

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WEDNESDAY, JANUARY 26
5:00pm - 9:00pm

COMMONWEALTH CLUB

THURSDAY, JANUARY 27
5:00pm - 9:00pm

HAPPY HOUR
free and open to the public

FRIDAY, JANUARY 28
5:00pm - 9:00pm

HAPPY HOUR
free and open to the public

ZAPPA ROOM
Misfits Cover band
2nd St. Nick and Ariels birthday

SATURDAY, JANUARY 29
5:00pm - 9:00pm

2ND ST-DEAF WORLD ART FESTIVAL
10:00pm - 2:00pm

ZAPPA ROOM
Cougar Fest
Brian Valequez Birthday Party

Paula West and George Mesterhazy Quartet Razz Room. 8pm, \$45.

DANCE CLUBS

DJ Nik Medjool, 2522 Mission, SF; www.medjoolsf.com. 10:30pm, \$10.

Duniya Dancehall Blue Macaw, 2565 Mission, SF; (415) 920-0577. 10pm, \$10. With live performances by Duniya Drum and Dance Co. and DJs dub Snakr and Juan Data spinning bhangra, bollywood, dancehall, African, and more.

Exhale, Fridays Project One Gallery, 251 Rhode Island, SF; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.

Fat Stack Fridays Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating DJs B-Cause, Vinnie Esparza, Mr. Robinson, Toph One, and Slopoke.

Fubar Fridays Butter, 354 11th St., SF; (415)

863-5964. 6pm, \$5. With DJs spinning retro mashup remixes.

Good Life Fridays Apartment 24, 440 Broadway, SF; (415) 989-3434. 10pm, \$10. With DJ Brian spinning hip hop, mashups, and top 40.

Hot Chocolate Milk. 9pm, \$5. With DJs Big Fat Frog, Chardmo, DuseRock, and more spinning old and new school funk.

Lovetech + Slayers Club Two Year Anniversary Party Public Works, 161 Erie, SF; www.publicsf.com. 9pm. With Mochipet, Flying Skulls, Slayers Club, and more.

Meat vs. Death Guild DNA Lounge. 9:30pm, \$4-8. Industrial, gothic, and more with Decay, BaconMonkey, Joe Radio, Netik, and Melting Girl.

Psychedelic Radio Club Six. 9pm, \$7. With DJs Kial, Tom No Thing, Megalodon, and Zaprunderpedro spinning dubstep, reggae, and electro.

Rockabilly Fridays Jay N Bee Club, 2736 20th St, SF; (415) 824-4190. 9pm, free. With DJs Rockin' Raul, Oakie Oran, Sergio Iglesias, and Tanoa "Samoa Boy" spinning 50s and 60s Doo Wop, Rockabilly, Bop, Jive, and more.

Some Thing Stud. 10pm, \$7. VivvyAnne Forevermore, Glamamore, and DJ Down-E give you fierce drag shows and afterhours dancing.

Toxic Avenger, Autoerotique, Girls N Boomboxes Mezzanine. 9pm, \$25.

» **True Skool** 1015 Folsom. 10pm, \$30. Celebrating 12 years of true hip-hop music with Black Thought of the Legendary Roots Crew, DJ J. Perios, Zumbi of Zion I with DJ Vinroc, and more.

Vintage Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktailians.

SATURDAY 29

ROCK/BLUES/HIP-HOP

ALO Fillmore. 9pm, \$22.50.

Burnt, Syngry, Santos Perdidos El Rio. 9pm, \$5.

George Clinton and Parliament Funkadelic Yoshi's San Francisco. 8 and 10:30pm, \$45.

Get Up Kids, Steel Train, River City Extension Slim's. 8:30pm, \$25.

Hot Toddlies, Attachments, Scrabbel Rickshaw Stop. 8:30pm, \$10.

Michael Landau Union Room at Biscuits and Blues. 8:30 and 10:30pm, \$5.

Mazer, Hyde Street Band El Rio. 6pm, free.

Robert Randolph and the Family Band Independent. 9pm, \$25.

Rx Bandits, Fake Problems, Native Bottom

of the Hill. 9pm, \$17.

Spanish Bombs, Chuck Prophet and Chris Von Sneidern Great American Music Hall.

9pm, \$17.

Weekend, Terry Malts, Speculator Hemlock Tavern. 9:30pm, \$10.

JAZZ/NEW MUSIC

Feldman Webern Jones San Francisco Conservatory of Music Concert Hall, 50 Oak, SF; www.sfsound.org. 8pm, \$15.

Linda Kost Savanna Jazz. 7:30pm, \$8.

Bill Ortiz Biscuits and Blues. 8 and 10pm, \$20.

Chuchito Valdes Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 10pm, \$25-45.

Paula West and George Mesterhazy Quartet Razz Room. 8pm, \$45.

CONTINUES ON PAGE 44 »

Elbo Room

WED 1/26 10PM \$5	ELBO ROOM PRESENTS CLUB SHUTTER WITH DJs NAKO, OMAR, JUSTIN
THU 1/27 9:30PM \$5	AFRO-TROPI-ELECTRIC-SAMBA-FUNK AFROLICIOUS WITH DJs/HOSTS: PLEASUREMAKER SENIOR OZ SPECIAL GUEST: LADY RA (BEATS WITHOUT BORDERS, VANCOUVER, BC)
FRI 1/28 10PM \$10	ELBO ROOM PRESENTS ALBINO! AFROBEAT LAB LIVE MIXING WITH DJ JEREMIAH (AFROBEAT NATION)
SAT 1/29 10PM \$5 \$4 11PM/ \$8 AFTER	ELBO ROOM WELCOMES 120 MINUTES WITH GATEKEEPER (NYC) RESIDENT DJ oOoO, WHITCH, NAKO (SHUTTER) AND GUEST DJ ROBERT DISARO (L.A.) & SARA TOON (KILLING SPREE) (L.A.)
SUN 1/30 9PM \$6	DUB MISSION PRESENTS THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL W/ DJ SEP LUDICHRIS AND GUEST DJ THEORY (FEVER)
MON 1/31 9PM \$5	\$2 DRINK SPECIALS KACEY JOHANSING, BIRD BY SNOW, SEAN SMITH, THE REVENGE OF LIGHT WILDERNESS
TUE 2/1 9PM \$6	ELBO ROOM PRESENTS THE GUVERNMENT, CURSE OF PANTIES, BROKEN CITIES
WED 2/2 9PM, \$6	ELBO ROOM PRESENTS SWEET CHARIOT, VICTORY & ASSOCIATES, CALLS

UPCOMING

THU 2/3 AFROLICIOUS

FRI 2/4 FORRO BRAZUCA

SAT 2/5 SAT NITE SOUL PARTY

SUN 2/6 DUB MISSION: DJ SEP

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THURSDAY FEBRUARY 3RD DOORS 8PM

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+ SPECIAL GUESTS: THE INCITERS

FRIDAY FEBRUARY 4TH DOORS 8PM

MARCY PLAYGROUND

+ ACIDIC // FELSON

SATURDAY MARCH 5TH DOORS 7PM

HUGH CORNWELL

(OF THE STRANGLERS)

SATURDAY MARCH 12TH DOORS 9PM

THE RED ELVISES

SATURDAY MARCH 19TH DOORS 9PM

KRS - ONE

FRIDAY MARCH 25TH DOORS 8PM

THE MOTELS

FEATURING MARTHA DAVIS

TUESDAY APRIL 19TH DOORS 8PM

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DOMESHOTS

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ILONA STALLER

WED. 1/26

8:30PM
DOORS
\$8
age: ALL

THU. 1/27

8:30PM
DOORS
\$10
age: 21+

FORGETTERS

featuring Blake Schwazerbach of **JAWBREAKER**

STREET EATERS

of **FLESHIES** and **TRICLOPS!**

BAM! BAM!

of **MAKE ME, BOYSKOUT, STILETTA**

FRI. 1/28

7:30PM
DOORS
\$15/\$17
age: ALL

RX BANDITS

FAKE PROBLEMS

NATIVE

SAT. 1/29

7:30PM
DOORS
\$15/\$17
age: ALL

THE GET UP KIDS

STEEL TRAIN

RIVER CITY EXTENSION

SUN. 1/30

7:00PM
DOORS
\$22/\$26
age: ALL

TUE. 2/1

8:30PM
DOORS
\$8
age: ALL

THE LOTUS MOONS

ELECTRIC SHEPHERD

THESE HILLS OF GOLD

WED. 2/2

FOOLPROOF FOUR • WORD

FRI. 2/4

8:30PM
DOORS
\$8
age: ALL

THE TUNNEL

TENNIS

LORD HURON • AIR WAVES

THU. 2/3

8:30PM
DOORS
\$8
age: ALL

FRI. 2/4

8:30PM
DOORS
\$8
age: ALL

THE DEFINITE ARTICLES

SHE BEARDS • THE GEMS • BRYAN MCPHERSON

POLLUX • PINE AND BATTERY

LITE BRITE • GENTLEMEN

SAT. 2/5

8:30PM
DOORS
\$8
age: ALL

SUN. 2/6

8:30PM
DOORS
\$8
age: ALL

STUPORBOWL XLV

3RD ANNUAL HEAVY METAL CHILI BOOKOFF WITH... **DJ FOODCOURT**

TUE. 2/8

8:30PM
DOORS
\$8
age: ALL

DOMINIQUE LEONE

SIT KITTYY SIT • TZIGANE SOCIETY

TUE. 2/8

8:30PM
DOORS
\$8
age: ALL

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The Weird World of **BLOWFLY**

Rap pioneer Clarence "Blowfly" Reid with Norwood Fisher and John "wetdaddy" Steward of Fishbone

Thurs, Jan 27
Sat, Jan 29
Tuesday, Feb 1

Encore Performances!
Rare small club appearance!

GEORGE CLINTON

& PARLIAMENT FUNKADELIC

Fri, Jan 28 (8pm) this weekend!

ROYAL CROWN REVUE

Fri, Jan 28 (10:30pm) this weekend!

BREAKESTRA

Sun, Jan 30 this weekend!

Finalists of TV's "The Sing-Off"

JERRY LAWSON

& TALK OF THE TOWN

Mon, Jan 31 next week!

102.1 KQDC presents

TIFT MERRITT

& SIMONE DINNERSTEIN in Night

Wed, Feb 2

THE WOOD BROTHERS

Feb 3-4

SHAWN COLVIN

Sat, Feb 5

LAKESIDE

"Fantastic Voyage"

oakland

Wed, Jan 26 tonight!

CHRIS GAIN

Jan 27-28 this week!

BOBBY HUTCHERSON

QUARTET

70TH BIRTHDAY CELEBRATION
with Joe Gilman, Glenn Richman & Eddie Marshall
with special guest **ANTHONY WILSON**

Sat, Jan 29 this weekend!

LIZZ WRIGHT

Sun, Jan 30 this weekend!

HAWAIIAN LEGENDS IN CONCERT

featuring **LEDWARD KAAPANA,**
NATHAN AWEAU & DENNIS KAKAKAHI

Mon, Jan 31 next week!

OSTER / WELKER

JAZZ ALLIANCE

Tues, Feb 1 next week!

MARY JENSON

CD Release Concert with special guests
MADS TOLLING & JOSÉ NETO

Feb 2-5

THE TONY WILLIAMS

LIFETIME TRIBUTE BAND

Featuring **JACK BRUCE,**
VERNON REID, JOHN MEDESKI
& CINDY BLACKMAN

Sun, Feb 6

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THURSDAY JANUARY 27TH 8PM \$10 (ROCK)
PEBBLE THEORY / WHITNEY NICHOLE (CD RELEASE)
KINDNESS AND LIES
KEELEY VALENTINO
FRIDAY JANUARY 28TH 9PM \$12 (ROCK)
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SLOE • ROOSEVELT RADIO
WEDNESDAY FEBRUARY 2ND 9:30PM \$15 (ROCK)
BOBBY LONG
ARI SHINE
FRIDAY FEBRUARY 4TH 9PM \$12 (INDIE)
EARS OF THE BEHOLDER PRESENTS:
EXRAY'S (ALBUM RELEASE)
TIM COHEN'S MAGICK TRICK (ALBUM RELEASE)
FIVENG • DJ CYCLYST
SATURDAY FEBRUARY 5TH 9:30PM \$12 (ROCK)
TOMMY GUERRO RECORD
RELEASE PARTY
W/ SPECIAL GUESTS
MONDAY FEBRUARY 7TH 9:30PM \$12 (ROCK/POP) ALL AGES
ATOMIC TOM
MANIAC
TUESDAY FEBRUARY 8TH 8PM \$16 (SINGER-SONGWRITER) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL:
TINA DICO
LAUREN O'CONNELL
TUESDAY FEBRUARY 8TH 9:30PM \$10/\$12 (ROCK/POP)
TONY LUCCA
JOEY RYAN
WEDNESDAY FEBRUARY 9TH 9:30PM \$12/\$15 (ROCK/POP)
THE BEAUTIFUL GIRLS (MAT MCHUGH SOLO ACOUSTIC)
THURSDAY FEBRUARY 10TH 8PM \$18 (SONGWRITER)
AN EVENING OF SONG AND SPOKEN WORD
WITH **PETER HIMMELMAN**
THE BONFIRES
FRIDAY FEBRUARY 11TH 8PM \$12/\$15 (CABARET/GOTH)
SWING GOTH PRESENTS:
THE 2ND ANNUAL
TIM BURTON BALL FEATURING:
IMAGINARY DAUGHTER
VERNIAN PROCESS • THE TIGER CLUB
PLUS SWING LESSONS BY SWING GOTH!
SATURDAY FEBRUARY 12TH 8:30PM \$13/\$15 (COUNTRY/BUEGRASS)
SAN FRANCISCO BLUEGRASS & OLD-TIME FESTIVAL PRESENTS:
INVASION:
PORTLAND -VS- HUMBOLDT
BUCKY WALTERS
THE DIRT FLOOR • WHISKEY PUPPY
ERIK CLAMPITT
SUNDAY FEBRUARY 13TH 8PM \$16 (COMEDY)
SCOTT CAPURRO: "QUEER JEW BOY SOCIALIST SEEKS A BETTER WORLD"
MONDAY FEBRUARY 14TH 8PM \$10 (INDIE/FOLK)
HONEYCOMB / CHLOE MAKES MUSIC (CD RELEASE)
MAGIC LEAVES
TUESDAY FEBRUARY 15TH 9PM \$15 (INDIE)
NICOLE ATKINS & THE BLACK SEA
COTTON JONES • THAT GHOST
WEDNESDAY FEBRUARY 16TH 9PM \$10 (ROCK)
NEWFANGLED WASTELAND (BECK COVER BAND) /
DEAD WINTER CARPENTERS
THURSDAY FEBRUARY 17TH 8:30PM \$13/\$15 (COUNTRY/BUEGRASS)
SAN FRANCISCO BLUEGRASS & OLD-TIME FESTIVAL PRESENTS: THE COUNTRY BLUEGRASS SHOW:
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MISISIPI RIDER
LADY A & HER HEEL DRAGGERS
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SAT/29
ROCK/BLUES/HIP-HOP
CONT>>

Zoyres Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.

FOLK/WORLD/COUNTRY

La Gente Red Poppy Art House. 8pm, \$15.
Craig Ventresco and **Meredith Axelrod** Atlas Café. 4pm, free.

DANCE CLUBS

Big Top Club Eight, 1151 Folsom, SF; www.eightsf.com. 9pm, \$5. Nicki Minaj tribute night with DJs Heklina and Josh Sparber.
Boston Beat Anu, 46 Sixth St, SF; www.anu-bar.com. 10pm, free. House, techno, and trance

with Doppelganger, Tari, ndK, and David West.
Dance Party Project One Gallery, 251 Rhode Island, SF; www.p1sf.com. 11pm. With Orange Drink Music's Chicago house chip-tunes and more.
DJ Dtek Medjool, 2522 Mission, SF; www.medjoolsf.com. 10:30pm, \$10.
Industry Turns Five! Mighty. 10pm, \$30. With DJ Tony Moran, Jamie J. Sanchez, and Luke Johnstone.
120 Minutes Elbo Room. 10pm, \$5-8. With Gatekeeper, oOoOO, Whitch, Nako, Robert Disaro, and Sara Toon.
Pop Roxx DNA Lounge. 9pm, \$5-10. With a live performance by My First Earthquake, plus DJ sets by KidHack, Aaron, Mitch, and Starr.
Rock City Butter, 354 11th St., SF; (415) 863-5964. 6pm, \$5 after 10pm. With DJs spinning party rock.
Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.

SUNDAY 30

ROCK/BLUES/HIP-HOP

Blows, Sonny and the Sunsets Great American Music Hall. 8pm, \$15.
Bonjay, Casy and Brian, Ghosts on Tape, Lurv Rickshaw Stop. 8pm, \$7.
Daniel Lanois' Black Dub Independent. 8pm, \$27.
44s Biscuits and Blues. 8 and 10pm, \$15.
Get Up Kids, Steel Train, River City Extension Bottom of the Hill. 8pm, \$25.
Glitter Weekend, Smoke and Feathers, Lecherous Gaze Hemlock Tavern. 9pm, \$6.
Jerry Lawson and Talk of the Town Yoshi's San Francisco. 7pm, \$30.
Underoath, Thursday, A Skylit Drive, Animals as Leaders Regency Ballroom. 7:30pm, \$22.

JAZZ/NEW MUSIC

John Santos, Larry Vuckovich Bliss Bar, 4026 24th St, SF; www.blissbarsf.com. 4:30pm, \$10.
Savannah Jazz Trio and Jam Session Savanna Jazz. 7:30pm, \$5.
Paula West and George Mesterhazy Quartet Rrazz Room. 7pm, \$40.

FOLK/WORLD/COUNTRY

Go Van Gogh Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.
Andre Thierry and Zydeco Magic Knockout. 3pm, \$5.

DANCE CLUBS

DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.
Dub Mission Elbo Room. 9pm, \$6. Dub, roots,

VOTED BEST OF THE BAY

1991-2010

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through vibrant landscapes and
forgotten passions with their
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chaos.

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ELECTRIC
SHEPHERD

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MUSIC LISTINGS

MONDAY 31



Monologist Mike Daisey stars in two different shows at Berkeley Rep, *The Last Cargo Cult* and *The Agony and Ecstasy of Steve Jobs*.

PHOTO BY KEVIN BERNE

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Playwrights Horizons, Inc., New York City, produced the world premiere of *Clybourne Park* off Broadway in 2010. Executive Producers Dianne and Ron Hoge; Patti and Rusty Rueff

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

ONGOING

Audition – A Play Exit Theater, 156 Eddy; (800) 838-3006, www.brownpapertickets.com. Call for price. Thurs and Sat, 8pm; Sun, 3pm. Through Feb 13. GenerationTheatre presents a comedy of the absurd by Roland David Valayre. **Bone to Pick and Diadem** Exit on Taylor, 277 Taylor; (800) 838-3006, www.cuttingball.com. \$15-50. Thurs-Sat, 8pm; Sun, 5pm. Through Feb 13. Cutting Ball Theatre presents a pair of plays by Eugenie Chan. **Clue** Boxcar Playhouse, 505 Natoma; 776-1747, www.boxcartheatre.org. \$15-35. Wed-Fri, 8pm; Sat, 7 and 10pm. Through Feb 19. A play based on a film based on a board game is just the kind of tangled genealogy much goodtime theater is made of these days. So there's nothing too new about Boxcar's stage adaptation of the manic 1985 comedy derived from a once popular Parker Bros. diversion. In fact, it's at least the second stage adaptation of same to be offered in San Francisco. (Impossible Productions remounted its version at the Dark Room just last year.) Nevertheless, led by adapter-director Nick A. Olivero, Boxcar's production pursues its vision like a mad yen, with a loving fidelity and self-referential glee that are not so much inspired as just plain zealous (although Olivero's scenic design does reach new heights: a TV-toned board-game set that the audience peers down on from six-feet-high balconies ringing the stage). Performances are dutiful and solid for the most part, with especially nice work from Brian Martin (as the butler) and J. Conrad Frank (as Mrs. Peacock). Although there's something

vaguely and not unpleasantly hypnotic about it all, groups of cult-film line-gleaners may be the best audience for this one. (Avila)

The Companion Piece Z Space at Theatre Artaud, 450 Florida; (800) 838-3006, www.themarsh.org. Call for price. Thurs 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Feb 13. Z Space presents the world premiere of a new play by Mark Jackson, with Beth Wilmurt and Christopher Kuckenbaker.

A Hand in Desire Viracocha, 998 Valencia; www.viracochasf.com. \$10-20. See website for dates and times. Through 1/29 Even though the card game of choice in Tennessee Williams' *A Streetcar Named Desire* is poker, it's fitting that the five-member cast of EmSpace Dance's adaptation *A Hand in Desire* should play at hearts instead. After all, as Mitch (Christopher White) reminds us, "poker shouldn't be played in a house with women" And besides, hearts are very much the core of each character: the heart of Blanche, a flighty bird, the heart of Stella, a string of colored lights, the heart of the doomed Allen Grey (Kegan Marling), an open wound. As the cast plays onstage with a custom-designed deck, each trump card is turned over to a laconic narrator/conductor (Heather Robinson) who names the scene they are to play next. Each evening promises a different sequence of scenes, some of which stick more closely to the original script than others. However, the ensemble is at it's best when it lets go of text altogether, such as the scene "a cleft in the rock of the world I could hide in," during which Stella (Natalie Greene) and Stanley (Peter Griggs) get it on, and Blanche (Rowena Richie) awkwardly waltzes with Mitch as Alan insinuates himself into their duet. Musicians Joshua Pollock and Chris Broderick tie the whole experiment together with aplomb. (Gluckstern)

Out of Sight The Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. \$15-35. Thurs and Sat, 8pm; Sun, 3pm. Through Feb 13. The Marsh presents a new solo show by Sara Felder. **Party of 2 – The New Mating Musical** Shelton Theater, 533 Sutter; (800) 838-3006, www.partyof2themusical.com. \$27-29. Sun, 3pm. Open-ended. A musical about relationships by *Shopping!* The Musical author Morris Bobrow.

Pearls Over Shanghai Thrillpeddlers' Hypnodrome, 575 Tenth St; 1-800-838-3006, www.brownpapertickets.com. \$30-69. Sat, 8pm. Through April 9. Thrillpeddlers' acclaimed production of the Cockettes musical continues its successful run.

Spalding Gray: Stories Left to Tell Gough Street Playhouse, 1620 Gough; (510) 207-5774, www.custommade.org. \$10-25. Thurs-Sat, 8pm. Through Feb 19. Custom Made Theatre presents stories by the late writer and performer.

Treefall New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.ncctsf.org. \$24-40. Call for dates and times. Through Feb 27. New Conservatory Theatre Center presents a tale of erotic attraction by Henry Murray.

BAY AREA

The Agony and the Ecstasy of Steve Jobs Berkeley Rep, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$14.50-73. Call for dates and times. Through Feb 27. Storyteller Mike Daisey spins a yarn about the Apple head.

East 14th – True Tales of a Reluctant Player The Marsh Berkeley, 2120 Allston Way, Berk; (800) 838-3006, www.themarsh.org. \$20-50. Call for times. Through Feb 13. Don Reed's one-man show continues its extended run.

Heartbreak House Live Oak Theatre, 1301 Shattuck, Berk; (510) 649-0999, www.berkeleyrep.org. \$12-15. Fri-Sat, 8pm (also Feb 13, 2pm; Feb, 17, 8pm). Through Feb 19. Actors Ensemble of Berkeley presents the George Bernard Shaw comedy set just before World War I.

The Last Cargo Cult Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$14.50-73. Call for dates and times. Through Feb 20. As fans of J. Maarten Troost have learned, life on an island "paradise" is far less idyllic than the imagination yearns to believe. So it's hardly surprising that Mike Daisey's monologue *The Last Cargo Cult* begins with a white-knuckle ride in a prop plane piloted by a man with a milky eye. Daisey's destination, the Pacific island of Tanna, is the location of one of the world's last so-called "cargo cults", and their big celebration "John Frum Day" is approaching. Daisey's intention to hang out at the festivities smacks a little of entitled voyeurism, but the parallel he man-

ages to draw between the complexities of a religion dedicated to a mythical cargo of "awesome shit", and our own dedication to the acquisition of same, is a striking one. From our almost blind faith in the value of basically valueless currency, to our even blinder faith that indenturing ourselves by debt will enrich us, the foundations of our own "cargo cult" are revealed smartly by Daisey to be just as precarious as if built at the base of a volcano as in Tanna. Still, I found the most revealing thing about the evening to be the moment when the couple next to me took off with a \$100 bill they'd acquired free-of-charge at the door, to which I can't help but ask them: "Did you get your money's worth?" (Gluckstern)

No Good Deed Pear Avenue Theatre, 1220 Pear, Mtn View; (650) 254-1148, www.thepear.org. \$15-30. Thurs-Fri, 8pm; Sat, 8pm; Sun, 2pm. Pear Avenue Theatre presents a world premiere noir-inflected play by Paul Braverman.

Of the Earth – The Salt Plays Ashby Stage, 1901 Ashby; (510) 841-6500, www.shotgun-players.org. \$17-30. Thurs-Sat, 8pm; Sun, 5pm. Through Sun/30. If those whom the gods favor die young, it's probably just as well for Odysseus (Dan Bruno) that Zeus (Rami Margron) happens to be irked at him. That Zeus occasionally manifests as a scary nurse with a penchant for ballroom dance is one of but many mysterious angles Jon Tracy teases out of the standard Odysseus myth. Another involves the instant-messaging potential of paper planes; a third, a blunt addiction metaphor for warmongering. In what must surely be a happy coincidence, the design elements and staging of *Of the Earth* are curiously similar to those of the recent Cutting Ball production of *The Tempest*. Characters leaping about from floor-to-ceiling ladders to physically embody shipwrecks and monsters, a handful of actors playing multiple roles, watery video installations, even the allusion to mental illness and modern psychiatry are threads that tie the two productions, however unsuspectingly, together. Happily for The Shotgun Players, their version floats above the comparison with a host of extra tension-drivers—the sinuously menacing fighting-style of Posiedon (Anna Ishida), the heart-throb pounding of Taiko drums, the sensual machinations of Circe (Charisse Loriaux), the clever usage of Penelope's (Lexie Papedo) "tapestry" to weave together the action. And though at times the thread is broken mid-scene, we are finally given to understand that this epic tale of war's fallout is first and finally a story of love. (Gluckstern)

Strange Travel Suggestions The Marsh Berkeley, Cabaret, 2120 Allston Way, Berk; (800) 838-3006, www.themarsh.org. \$15-35. Thurs-Fri, 8pm; Sat, 5pm. Through Feb 19. Jeff Greenwald stars in a one-man show about the vagaries of wanderlust.

The 39 Steps TheatreWorks at the Mountain View Center for the Performing Arts, 500 Castro, Mtn View; (650) 463-1960, www.theatreworks.org. \$24-79. Tues-Wed, 7:30pm; Thurs-Fri, 8pm; Sat, 2 and 8pm; Sun, 2 and 7pm. Through Feb 13. TheatreWorks presents Patrick Barlow's comic adaptation of the book and movie of the same name.

World's Funniest Bubble Show The Marsh Berkeley, 2120 Allston Way, Berk; (800) 838-3006, www.themarsh.org. \$8-11. Sun, 11am. Through April 3. The Amazing Bubble Man extends the bubble-making celebration.

PERFORMANCE/ DANCE

Gush Brava Theater, 2783 24th St; 6470-2822, www.brava.org. Call for dates and times (through Jan 29). \$15-35. Brava presents a dance series curated by Joe Goode.

A Hand in Desire Viracocha, 998 Valencia; (800) 838-3006, www.brownpapertickets.com. \$20. Fri-Sat, 8pm (through Jan 29). EmSpace Dance presents a "remix" of *A Streetcar Named Desire*.

Women of the Way Festival Shotwell Studios, 3252-A Shotwell; and The Garage, 975 Howard; (800) 838-3006, www.ftloose.org. Call for dates and times (through Jan 30). \$15-20. The dance festival celebrates it 11th anniversary with 23 new shows.

BAY AREA

Marga's Funny Mondays The Cabaret at The Marsh Berkeley, 2120 Allston; (800) 838-3006, www.themarsh.org. Mon/31, 8pm. \$10. Marga Gomez hosts a Monday night comedy series.

SFBG



Raise the (safely constructed, affordably priced) roof with housing activists at the Latin American Club Thurs/27.

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On the Cheap listings are compiled by Jackie Andrews. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 26

BAY AREA

Mallrats Actual Cafe, 6334 San Pablo, Oakl.; (510) 653-8386. 6-8 pm, free with food and drink purchase. Hang with Brody and friends during a special screening of this classic Kevin Smith stoner flick. No need to bring a bagged lunch, snootchie-bootchies -- there will be cheap beer and sandwiches on order at the cafe counter.

THURSDAY 27

Phil Manley solo performance Amoeba Music, 1855 Haight, SF; www.amoeba.com. 6 pm, free. Couldn't make to Manley's show at Hemlock Tavern on the 25th? Then head on over to Amoeba in the Haight and see Trans Am's finest perform tracks from his new solo album *Life Coach*, a homage to legendary German record producer and musician Conny Plank.

"Rent is Too Damn High!" party Latin American Club, 3286 22nd St., SF; (415) 703-8634, info@hrscsf.org. 6-8:30 pm, \$5-50 suggested donation plus drink purchase. The Housing Rights Committee of San Francisco is having a party to raise funds for its fight for tenants' rights with live music. The special guest list will include Best of the Bay hero Supervisor David Campos, a fountain flowing with Four Barrel Coffee, free food, prizes, and cheap booze.

SF Vegan Drinks Martuni's, 4 Valencia, SF; www.sfvegandrinks.com. 7:30pm, free with drink purchase. Meet like-minded vegans with an affinity for happy hour cocktails and cruelty-free cuisine. Plus, get down on the unlimited spread of vegan hot dogs and popcorn (dinner, consider yourself covered!) and specially priced \$5 Bloody Marys.

BAY AREA

Erotic reading and cupcakes Good Vibrations, 2504 San Pablo, Berk.; www.goodvibes.com. 6:30pm, free. Rachel Kramer Bussel will be reading from her two new collections of erotic stories -- *Best Bondage Erotica 2011* and *Passion: Erotic Romance for Women*. A good bondage story always calls for a cupcake, so stick around for an excellent combination of sugary sweet and fibrous restraint.

FRIDAY 28

Yes We Can Can: San Francisco food drive Mighty, 119 Utah, SF; (415) 377-3325, www.crazylegsworkshop.com. 10pm-2am, free before 10:30 with three can donations; \$5 before 11:30pm and \$10 after. Enjoy a night of dancing and positive vibes with Crazy Legs, Tony Touch, Shortkut, and others. Bring canned

food for donation to the SF Food Bank, which provides much-needed food to over 400 local nonprofit organizations, including neighborhood food pantries, soup kitchens, senior centers, homeless shelters and youth programs.

SATURDAY 29

ATA Art Auction and FUNraiser Artists' Television Access, 992 Valencia, SF; (415) 824-3890, www.atasite.org. 11am-noon and 3-4pm, free. Get arty and celebrate 26 years of Artists' Television Access' contribution to SF arts at their appropriately entitled FUNraiser, featuring an auction of 50 established and emerging artists -- including Chris Johanson, Kottie Paloma, and Beth Lisick -- musical performances by local faves Grass Widow and Puce Moment, visual presentations, and much more.

BAY AREA

Benefit for East Bay Free Skool Revolution Cafe, 1610 7th St., Oakl.; (510) 526-7858, www.eastbayfreeskool.wikia. 7-11pm, \$3-5 suggested donation. The East Bay Free Skool, if y'all don't already know, is a kick-ass organization that provides free classes like yoga, pilates, cooking -- even circus arts. It also puts on the monthly Hella Free Day swap meet where everything is, well, hella free. In order to do all of these awesome things, it needs money, so help out by attending its fundraiser with a ton of bands and good people. While you're at it, check out their calendar and sign up for a class or two, or enlist to teach one of your own.

SUNDAY 30

Hotties 4 H0m0 Health Care El Rio, 3158 Mission, SF; (415) 901-7131, Facebook: Hotties for H0m0 Health Care. 7-9pm, \$5-20 sliding scale donation. Support Lyon Martin Health Services, the only community clinic in California with a specific emphasis on queer women and transgender healthcare, with a fundraiser featuring performances by bands and burlesquers: Kentucky Fried Woman, Drew Montana, Brock Cocker, Lyric Styles, and Dottie Lux. Drop it like it's hot to jams provided by DJ Booty Klap and DJs HLAWS & Jxn James, and maybe win one of many sexy raffle prizes while you're there.

MONDAY 31

LGBTQ Valentine Literary Speed Dating San Francisco Public Library, 100 Larkin, SF; (415) 557-4277, www.sfpd.org. 5:45-7:45pm, free (pre-registration required). 2011 could be the year for love, so start it off right by attending this speed dating event for 20 and 30-something LGBTQ book lovers. You will have about 5 minutes to discuss the relative merits of Michelle Tea and James Baldwin with your potential next boo -- or best friend. Aww. Spaces are limited, so make sure you RSVP early. **SFBG**

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FRIDAY NIGHTS

Jan. **28** at the de Young



From 5-8:45pm with free programs and live music.

Enjoy cocktails and dinner in the café.

Regular admission applies to visit the galleries.

> **VIEW** the exhibitions *Pat Steir: After Hokusai*, *After Hiroshige* and *Developed and Undeveloped: Photographic Landscapes*.

> **ENJOY** Opera Night with the Ensemble Parallèle in Wilsey Court from 6:40-7:10pm and 7:45-8:15pm; and the Argentine Opera in the Koret Auditorium at 7:15pm.

> **CELEBRATE** the completion of Jennifer Ewing's *Spirit Boat Directions* installation at the January Artist-in-Residence closing reception. In the Kimball Education Gallery from 6-8:30pm.

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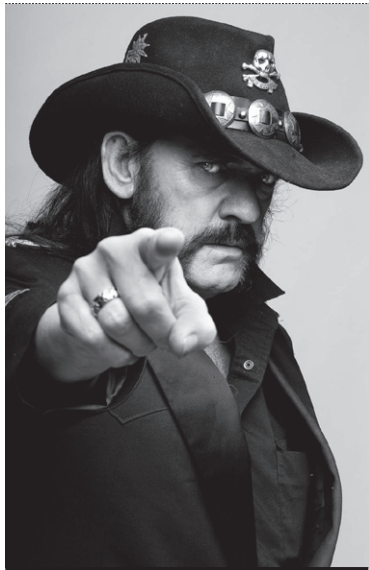
Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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FINE ARTS MUSEUM



Lemmy: 49% Motherfucker, 51% Son Of A Bitch plays Feb. 1-2 at the Roxie.

PHOTO BY ROBERT JOHN

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Peter Galvin, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

Biutiful See "Que Tristeza." (2:18) *California*.

Ip Man 2: Legend of the Grandmaster

There's an ounce of irony that the Wing Chun master who ended up popularizing martial arts throughout the world by way of his most famous pupil, Bruce Lee, would still be the subject of contention (see dueling biopics like Wong Kar-wai's forthcoming *The Grandmasters*) and the center of passionate nationalism. In 2008's *Ip Man*, the modest master (Donnie Yen) pit his considerable skills against the karate of the invading Japanese army, and here, in '50s Hong Kong, he tests his skills against the British colonists' boxing champion. Imperial villainy is painted in broad strokes, but that's the only predictable stumble in this otherwise step-above effort, with its handsome, sepiatoned art direction and its martial arts choreography by Sammo Hung. As 2 opens, the noble Ip Man has survived the tribulations of WWII only to

find himself tussling with rival martial arts groups in rough-and-tumble HK in his efforts to start a Wing Chun school. His most formidable opponent is the powerful master Hung Chun-nam (Hung, who threatens to steal scenes from an earnest if adept Yen), until the two are finally brought together by shared Chinese family values in the ugly face of colonial injustice. The focus of this sequel, once pegged to Ip Man and Lee's relationship, shifted when director Wilson Yip and company failed to finalize film rights with the star's descendants, yet much like its near-saintly subject, *Ip Man 2* succeeds despite all obstacles. (1:48) *Four Star, Shattuck*. (Chun)

Lemmy: 49% Motherfucker, 51% Son Of

A Bitch One thing is certain: Motorhead's Lemmy Kilminster is a total badass. Greg Olliver and Wes Orshoski's adoring portrait is strongest when it captures the legend going about his everyday business: rocking out onstage before thousands; obsessing over a video game at his favorite Sunset Strip hangout, the Rainbow; kicking it at his humble, jam-packed, rent-controlled apartment. The seemingly ageless Lemmy (he's 65!) is a fascinating character, a complete original who does whatever he likes (gambles, collects Nazi memorabilia as an offshoot of his military-history fascination, speed) and doesn't particularly give a fuck what anyone thinks. This lifestyle works only because he is such an inherently cool cat, with a mystifying ability to put away endless amounts of booze and drugs. As such, he's worshiped not just by average-human Motorhead fans, but also a huge array of celebrities, many of whom were apparently lining up to appear in this film. Some participants make sense (Ozzy Osbourne), others (Billy Bob Thornton?) just pad the doc's already overlong running time. Still, despite quite a bit of unnecessary fawning, *Lemmy* offers an entertaining look at the man behind the myth — and pretty leads one to believe that the myth is, indeed, 100 percent real. (1:57) *Roxie*. (Eddy)

The Mechanic B-movie bros Jason Statham and Ben Foster play assassins with revenge on the brain. (1:40)

Nenette Veteran French documentarian Nicolas Philibert's latest spends just over an hour gazing into the infinitely weary visage of its title figure,

a Bornean orangutan who's spent nearly all of her 40 years as a star resident at the zoo within Paris' Jardin des Plantes. Now very old by the species' standards, she's "had three husbands and wore them all out" — as her longest-running attendant says — along with four babies, one of whom still lives with her. As Nenette can't speak for herself, the director lets humans try to do so while revealing much about themselves, from the institution's multinational visitors (one child regards the doughy, pendulant-breasted subject and says "She's almost as big as Mum!") as well as her professional keepers, who reveal some surprising insights into Nenette's personality. One of the latter waxes philosophic about the "life in captivity" that has left Nenette so inert and seemingly depressed: "she spends her whole life doing nothing. Everything comes to her. She doesn't have to fight or resist or come up with ways to deal with things. She's like a kept woman, a hairy one. A victim of her rarity." In its wry and modest way, Philibert's film ponders the relationship between keepers and kept, wondering if in response to an endless parade of spectator curiosity Nenette might simply be thinking "When are they going to leave me alone?" It is preceded by the director's 11-minute *Night Falls on the Menagerie*. (1:17) *Lumiere, Shattuck*. (Harvey)

The Rite Anthony Hopkins plays a priest whose exorcism-y past comes back to haunt him. (1:47) *Shattuck*.

ONGOING

Another Year (2:09)

Albany, Embarcadero.

Barney's Version (2:12) *Embarcadero, Shattuck, Sundance Kabuki.*

Bhutto (1:51) *Opera Plaza.*

Black Swan (1:50) *California, Empire, 1000 Van Ness, Piedmont, Presidio, Sundance Kabuki.*

Blue Valentine Sometimes a performance stands out and grabs attention for embodying a particular personality type or emotional state that's instantly familiar yet infrequently explored in much depth at the movies. What's most striking about Derek Cianfrance's *Blue Valentine* is the primary focus it lends Michelle

Williams' role as the more disgruntled half of a marriage that's on its last legs whether the other half knows that or not. Ryan Gosling has the showier part — his Dean is mercurial, childish, more prone to both anger and delight, a babler who tries to control situations by motor-mouthing or goofing through them. But Williams' Cindy has reached the point where all his sound and fury can no longer pass as anything but static that must be tuned out as much as possible so that things get done. Things like parenting, going to work, getting the bills paid, and so forth. It's taken a few years for Cindy to realize that she's losing ground in her lifelong battle for self-improvement with every exasperating minute she continues to tolerate him. Williams' bile-swallowing silences and the involuntary recoil that greets Dean's attempts to touch Cindy are the film's central emotional color: that state in which the loyalty, obligation, fear, pity, or whatever has kept you tied to a failing relationship is being whittled away by growing revulsion. Gosling's excellent stab at an underwritten part is at a disadvantage compared to Williams, who just about burns a hole through the screen. (1:53) *1000 Van Ness, SF Center, Shattuck, Sundance Kabuki*. (Harvey)

Casino Jack (1:48) *Opera Plaza.*

Country Strong (1:51) *1000 Van Ness.*

The Dilemma (1:58) *1000 Van Ness, SF Center.*

Evangelion 2.0: You Can (Not) Advance (1:52)

Viz Cinema.

The Fighter (1:54) *Marina, 1000 Van Ness, SF Center, Sundance Kabuki.*

The Girl Who Kicked the Hornet's Nest

(2:28) *Opera Plaza.*

The Green Hornet (1:29) *1000 Van Ness, SF Center, Sundance Kabuki.*

I Love You Phillip Morris (1:38)

Lumiere.

The Illusionist (1:20) *Clay, Shattuck, Smith Rafael.*

Inside Job (2:00) *Lumiere, Shattuck.*

The King's Speech (1:58) *Albany, Embarcadero, Empire, Marina, 1000 Van Ness, Piedmont, Sundance Kabuki.*

No Strings Attached The worst thing about *No*

Strings Attached is its advertising campaign.

An eyeroll-worthy tagline — "Can sex friends

stay best friends?" distracts from the fact that this is a sharp and satisfying romantic

comedy. Perhaps it's not the most likely follow-

up to *Black Swan* (2010), but Natalie Portman

is predictably charming, and Ashton Kutcher

proves he's leading man material after all.

They're aided by an exceptional supporting

cast, including indie darlings Greta Gerwig and

Olivia Thirlby, and underrated comic actors

Lake Bell and Mindy Kaling. *No Strings Attached*

is a welcome return to form from director Ivan

Reitman, who gave us classics like *Ghostbusters*

(1984) before tainting his image with *Six Days*

Seven Nights (1998) and *My Super Ex-Girlfriend*

(2006). There are likely going to be many who

will dismiss Reitman's latest out of hand — and

with those misleading trailers and posters, it's

hard to blame them. But I advise you to give *No*

Strings Attached a chance: at the very least, it'll

counter the image of Portman tearing at a stub-

born hangnail. (1:50) *1000 Van Ness, Presidio*.

Nuremberg: Its Lesson For Today (1:18)

Opera Plaza, Shattuck, Smith Rafael.

127 Hours (1:30) *Presidio.*

Rabbit Hole (1:32)

Embarcadero.

Season of the Witch (1:38) *1000 Van Ness.*

The Social Network (2:00) *Four Star,*

Shattuck.

Somewhere (1:38) *SF Center, Shattuck.*

Tangled (1:32) *1000 Van Ness.*

Tron: Legacy (2:05) *1000 Van Ness.*

True Grit (1:50) *California, Empire, Four*

Star, 1000 Van Ness, Presidio, SF Center,

Sundance Kabuki.

Two in the Wave Emmanuel Laurent chron-

icles the hugely influential French nouvelle

vague through the lives of its flagship auteurs in

Two in the Wave. Raised in hardscrabble poverty,

Francois Truffaut made films that reflected an

increasingly sentimental yearning for the middle

class. Jean-Luc Godard was raised in Swiss

bourgeois comfort — yet he gravitated toward

a Marxist proletarianism perversely avant-garde

in the extreme. Both shared (and fought over)

onscreen muse Jean-Pierre Léaud, plucked from

Parisian streets to star in Truffaut's 1959 *The*

400 Blows. One might reasonably conclude from

evidence here that Truffaut, dead from a brain

tumor in 1984, was the greater artist — or at

least humanitarian. Yet coldly intellectual, ever-

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more-bilious Godard continues into his 80s, last year's abstract *Film Socialisme* restoring him to rarefied critical if not popular favor. This dual portrait reaches an ingratiating zenith toward its end, when we see surviving interviewee Léaud growing up onscreen, anxious to please twin mentors. The Roxie's weeklong showcase is double-billed with all five films in which the actor played Truffaut alter ego Antoine Doinel, from *Blows* to 1979's *Love on the Run*. (1:33) **Roxie.** (Harvey)

The Way Back Master director Peter Weir returns to the man-versus-nature-and-each-other canvas of his previous film, 2003's *Master and Commander: The Far Side of the World*, for this truth-based tale about a multinational crew of gulag escapees during the early days of World War II. Figuring he'd rather take his chances battling the elements (bitter cold, extreme heat, wolves, bounty-hunting natives, would-be cannibals) than face certain death doing back-breaking work in Siberia, Polish prisoner Janusz (Jim Sturgess from 2007's *Across the Universe*) organizes a breakout. Joining him are a ragtag group, most of whom have been incarcerated for minor offenses that nonetheless rankled the ruling Communists. (One exception: Colin Farrell's heavily tattooed, knife-wielding career criminal.) As the men, including taciturn American Mr. Smith (Ed Harris), slog across treacherous terrain, they lose some of their own numbers, and pick up another fugitive, fragile teenager Irina (Saoirse Ronin). *The Way Back* is a high-quality production, and certainly one of recent years' most successful attempts at this kind of survivalist epic. But it throws exactly no curveballs (see: Werner Herzog's 2006 *Rescue Dawn*, similar but far less predictable), and like its characters trudges toward a dutifully noble finish. (2:13) *Bridge, Shattuck.* (Eddy) **SFBG**

first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.bal-boamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

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Double and triple features are marked with a •. All times are p.m. unless otherwise specified.

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CASTRO 429 Castro, SF; (415) 621-6120, www.

castrotheatre.com. \$7.50-20. "Noir City 9:" •**The Woman on the Beach** (Renoir, 1947), Wed, 7:30, and **Beware My Lovely** (Hornor, 1952), Wed, 9; •**The Two Mrs. Carrolls** (Godfrey, 1947), Thurs,

7:30, and **My Name is Julia Ross** (Lewis, 1945), Thurs, 9:30; •**Crashout** (Foster, 1955), Fri, 7:30, and **Loophole** (Schuster, 1954), Fri, 9:30; •**Blind Alley** (Vidor, 1939), Sat, 1, 4:30, and **Secret Beyond the Door** (Lang, 1948), Sat, 2:30; •**The Strange Affair of Uncle Harry** (Siodmak, 1945), Sat, 7:30, and **So Evil My Love** (Allen, 1948), Sat, 9:15; •**Angel Face** (Preminger, 1952), Sun, 1, 5, 9, and **The Hunted** (Bernhard, 1948), Sun, 3, 7. For complete program information, visit www.noircity.com. "SF Sketchfest Great Collaborators Series: *Airplane!* Tribute to Jim Abrahams, David Zucker and Jerry Zucker," Mon, 7; "SF Sketchfest Comedy Writing Award:" **Broadcast News** (Brooks, 1987), with James L. Brooks in person, Tues, 7. For more info on these events (tickets, \$25), visit www.sfsketchfest.com.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10.25. **The Illusionist** (Chomet, 2010), Wed-Thurs, call for times.

August to June (Valens and Valens, 2010), Thurs, 7. Filmmakers Amy and Tom Valens in person. **Nuremberg: Its Lesson for Today** (Schulberg, 1948/2010), Jan 28-Feb 3, call for times.

EXPLORATORIUM McBean Theater, 3601 Lyon, SF; www.asifa-sf.org. Free. "Open Screening for Animators," Fri, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "CinemaLit Film Series: New Year's Revolutions:" **Sade** (Jacquot, 2000), Fri, 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema: Fantasy Films and Realms of Enchantment:" **The Thief of Baghdad** (Powell, Berger, and Whelan, 1940), Wed, 3:10. **Free Radicals: A History of Experimental Film** (Chodorov, 2010), Wed, 7:30. "African Film Festival 2011:" **One Small Step** (Vaughan-Richards, 2010) with "Me Broni Ba" (Owusu, 2008), Thurs, 7; **Kirikou and the Wild Beasts** (Ocelot and Galup, 2005), Sat, 4:30. "Suspicion: The Films of Claude Chabrol and Alfred Hitchcock:" **Strangers on a Train** (Hitchcock, 1951), Fri, 7; **Les Cousins** (Chabrol, 1959), Fri, 9; **Le Boucher** (Chabrol, 1970), Sat, 8:20. "World Cinema Foundation:" **Touki Bouki** (Djop-Mambéty, 1973), Sat, 6:30. "Radical Light: Alternative Film and Video in the San Francisco Bay Area:" "Punk, Attitudinal: Film and Video, 1977-1987," Sun, 5:30.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-10; www.redvicmoviehouse.com. **Tiny Furniture** (Dunham, 2010), Wed-Thurs, 7:15, 9:25 (also Wed, 2). "The Good Old Naughty Days," vintage porn from the early 1900s, Fri-Sun, 7:15, 9:15 (also Sat-Sun, 2, 4). **The Room** (Wiseau, 2003), Sat, midnight. **Ziggy Stardust and the Spiders from Mars** (Pennebaker, 1973), Feb 1-3, 7:15, 9:15 (also Feb 2, 2).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-9.75. **Two in the Wave** (Laurent, 2009), Wed-Thurs, 7, 9. "Bringing Up Léaud: The Antoine Doinel Cycle:" **Love on the Run** (Truffaut, 1979), Wed, 6:45, 8:45. "By, For, and About George Kuchar," film series, Fri, 7; Sat, 6:45; Sun, 4. **Bad Blood: A Cautionary Tale** (Ness), Mon, call for time. "SF Film Society Education presents: Herzog in Focus," Mon, 7. Educational program; visit www.sffs.org for additional info. **Lemmy** (Olliver and Orshoski, 2010), Feb 1-2, call for times.

SAN FRANCISCO PUBLIC LIBRARY 100 Larkin, SF; www.sfppl.org. Free. **A Sea Change: Imagine a World Without Fish** (Ettinger, 2009), Wed, 6; Sat, 2.

VIZ CINEMA New People, 1746 Post, SF; www.vizcinema.com. \$10-12. **Evangelion 2.0: You Can (Not) Advance** (Anno, 2011), Wed-Thurs, 5, 7:15.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "Volume 14: Middle East," nine videos focusing on the Middle East compiled by ASPECT: The Chronicle of New Media Art, Jan 13-March 27 (gallery hours Thurs-Sat, noon-8; Sun, noon-6). "British Television Advertising Awards 2010," Thurs-Sun, 2, 4, 6 (also Thurs-Sat, 8). **SFBG**

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> employment wanted

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> legal notices

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332237-00 The following person is doing business as **Hawaiian Blossom Spa**, 710 Post St San Francisco, CA 94109. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 12/22/10. Signed Anne Passagne. This statement was filed by Jennifer Wong on December 24, 2010. **#113265. January 5, 12, 19 and 26, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332295-00 The following person is doing business as **Tatum Brooke Photography**, 1800 Broadway St Apt. 502 San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/1/10. Signed Kimberly Martin. This statement was filed by Jennifer Wong on December 29, 2010. **#113266. January 5, 12, 19 and 26, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332379-00 The following person is doing business as **McNerney-Pelichoff-Reoss-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Laura Johnston. This statement was filed by Nory Hanson on January 3, 2011. **#113267. January 5, 12, 19 and 26, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332468-00 The following person is doing business as **Faultline Floral Design**, 362 Waller St San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/6/11. Signed Maria Elena Finestone. This statement was filed by Magdalena Zevallos on January 6, 2011. **#113270. January 12, 19, 26 and February 2, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332525-00 The following person is doing business as **Garo's Jewelry**, 888 Brannan St #121 San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/7/01. Signed Garabet G. Demirjian. This statement was filed by Susanna Chin on January 7, 2011. **#113273. January 12, 19, 26 and February 2, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332535-00 The following person is doing business as **Fitness Restoration**, 1217 Douglass St San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/7/11. Signed Frances Ward White. This statement was filed by Magdalena Zevallos on January 7, 2011. **#113274. January 19, 26, February 2 and 9, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332559-00 The following person is doing business as **1. Daly's Dive Bar & Grill, 2. Buck Tavern**, 1655 Market St San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 12/29/10. Signed Christopher Datz. This statement was filed by Melissa Ortiz on January 10, 2011. **#113276. January 19, 26, February 2 and 9, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332645-00 The following person is doing business as **Pause**, 1666 Market St San Francisco, CA 94102. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 1/11/11. Signed Chris Tavelli. This statement was filed by Alan Wong on January 12, 2011. **#113277. January 19, 26, February 2 and 9, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332645-00 The following person is doing business as **Placecast**, 165 Page St San Francisco, CA 94102. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 12/1/10. Signed Anne Bezancou. This statement was filed by Jennifer Wong on January 12, 2011. **#113278. January 19, 26, February 2 and 9, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332694-00 The following person is doing business as **A Place For Everything**, 470 Third St #205 San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/3/11. Signed Ramona Rideout. This statement was filed by Melissa Ortiz on January 14, 2011. **#113280. January 26, February 2, 9 and 16, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332708-00 The following person is doing business as **1. Jon Brody Structural Engineers, 2. Jon Brody Architecture**, 1005 Sansome St Ste 240 San Francisco, CA 94111. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 1/1/06. Signed Jon E. Brody. This statement was filed by Marielyne L. Argente on January 14, 2011. **#113279. January 26, February 2, 9 and 16, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332809-00 The following person is doing business as **1. Unicorn Tears Farm, 2. PETU - Free the Unicorns International, 3. Steve Krespel Sound Company**, 2382 Post St San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Stephen K. Krespel. This statement was filed by Jennifer Wong on January 19, 2011. **#113281. January 26, February 2, 9 and 16, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332864-00 The following person is doing business as **McNerney-Pelichoff-Reoss-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 2/21/06. Signed Patrick McNerney. This statement was filed by Maribel Jaldon on January 21, 2011. **#113284. January 26, February 2, 9 and 16, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332865-00 The following person is doing business as **McNerney Roess Jessie Property**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 2/21/06. Signed Patrick McNerney. This statement was filed by Maribel Jaldon on January 21, 2011. **#113286. January 26, February 2, 9 and 16, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332866-00 The following person is doing business as **McNerney-Pelichoff-Reoss-Fifth Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 2/21/06. Signed Patrick McNerney. This statement was filed by Maribel Jaldon on January 21, 2011. **#113285. January 26, February 2, 9 and 16, 2011**

NOTICE OF APPLICATION TO SELL

ALCOHOLIC BEVERAGES Date of Filing Application: **December 22, 2010**. To Whom It May Concern: The name of the applicant is: **Small Potatoes Catering and Events, Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 35 6th St San Francisco, CA 94103. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE. Publication dates: January 12, 19 and 26, 2011 L#113269**

ORDER TO SHOW CAUSE FOR CHANGE

OF NAME CASE NUMBER: CNC-10-547385. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Aileen Marie Aponte Wheeler and Christopher Campbell Wheeler for change of name. TO ALL INTERESTED PERSONS: Petitioner **Aileen Marie Aponte Wheeler and Christopher Campbell Wheeler** filed a petition with this court for a decree changing names as follows: Present Name: Andrew Campbell Wheeler Proposed Name: **John Campbell Wheeler**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Feb 22, 2011. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on December 22, 2010. Endorsed Filed San Francisco County Superior Court on December 22, 2010 by Elias Butt, Deputy Clerk. **Publication dates: January 12, 19, 26 and February 2, 2011. L#113271**

ORDER TO SHOW CAUSE FOR CHANGE

OF NAME CASE NUMBER: CNC-11-547406. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Don Chin for change of name. TO ALL INTERESTED PERSONS: Petitioner **Don Chin** filed a petition with this court for a decree changing names as follows: Present Name: Don Chin AKA Don Get Chin, Doon Get Chin Proposed Name: **Don Chun Kit Chin**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: March 8, 2011. Time: 9:00 AM room - 514. Signed by James J McBride, Presiding Judge on January 4, 2011. Endorsed Filed San Francisco County Superior Court on January 4, 2011 by Deborah Steppe, Deputy Clerk. **Publication dates: January 12, 19, 26 and February 2, 2011. L#113272**

ORDER TO SHOW CAUSE FOR CHANGE

OF NAME CASE NUMBER: CNC-11-547428. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Justine Pichun Lo for change of name. TO ALL INTERESTED PERSONS: Petitioner **Justine Pichun Lo** filed a petition with this court for a decree changing names as follows: Present Name: Justine Pichun Lo Proposed Name: **Justine Beajuin Lo**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: March 22, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on January 14, 2011. Endorsed Filed San Francisco County Superior Court on January 14, 2011 by Param Natt, Deputy Clerk. **Publication dates: January 26, February 2, 9 and 16 2011. L#113282**

ORDER TO SHOW CAUSE FOR CHANGE

OF NAME CASE NUMBER: CNC-11-547439. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Carlina Lozano-Banuelos for change of name. TO ALL INTERESTED PERSONS: Petitioner **Carlina Lozano-Banuelos** filed a petition with this court for a decree changing names as follows: Present Name: Hernan Torres-Loazno Proposed Name: **Hernan Torres-Lozano**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: March 24, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on January 20, 2011. Endorsed Filed San Francisco County Superior Court on January 20, 2011 by Deborah Steppe, Deputy Clerk. **Publication dates: January 26, February 2, 9 and 16 2011. L#113283**

SUMMONS (FAMILY LAW) CASE NUMBER

FDI-10-773721 NOTICE TO RESPONDENT: Mary Nguyen Phan. YOU ARE BEING SUED. THE PETITIONER'S NAME IS: Wanderson Alves Cavalcante Folha. You have **30 CALENDAR DAYS** after this Summons and Petition are served on you to file a Response (form FL-120 or FL-123) at the court and have a copy served on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. You can get information about finding lawyers at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), at the California Legal Services Web site (www.lawhelpcalifornia.org), or by contacting your local county bar association. NOTICE The restraining orders on page 2are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. These orders are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. The name and address of the court is: SAN FRANCISCO SUPERIOR COURT, 400 McAllister Street, San Francisco, CA 94102. The address, and telephone number of petitioner's attorney, or petitioner without an attorney, is Wanderson Alves Cavalcante Folha 312 Pioche St San Francisco, CA 94134 415-724-1926. Endorsed FILED, San Francisco County Superior Court, on December 6, 2010 by Rosalinda Ponce, Clerk; Rosa Linda Ponce, Deputy Clerk. Notice To The Person Served: You are served as an individual. **Publication dates: January 12, 19, 26 and February 2, 2011. L#113268**

> real estate for sale

EVERYTHING MUST GO!

\$1,000 an acre. Priced less than the developer paid. 90 minutes north of Phoenix. 36 acres with electric, reduced to \$36,000. Private peaceful setting, breathtaking mountain views, abundant wildlife. Financing available. Saddle Creek Ranch by AZLR. 1-888-690-8271 (Cal-SCAN)

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> rental services

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"[The investors] said to me, 'Well how can you continue, can you... do you have the strength, or the will, or the enthusiasm, or so...?' And I said, 'How can you ask me this question... It is... if I abandon this project I would be a man without dreams and I don't want to live like that: I live my life or I end my life with this project.' - Werner Herzog on his film Fitzcarraldo

connections

> women seeking men

STERN BLACK NUNS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. ☎809149

EXOTIC, EROTIC LATINA

Sexy Latin woman, blonde, busty, long legs, former dancer from New Orleans, would like to meet open-minded gentlemen who are interested in intimate companionship and good times. If you are serious-minded and on the same page, get in touch with me. ☎332832

SEEKING A FRIEND

Hispanic American lady, brown/brown, tan complexion, nice looking, seeking college-educated American gentleman, 75+, prefer Catholic, who likes to travel and have adventures. ☎861416

LET'S CELEBRATE 2011!

SWF, 55+, petite, brown hair, big, brown eyes, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles and spiritual values. Non-smokers, please. ☎298476

DOMINANT ATTITUDE

Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. ☎851838

LOVE IN THE AFTERNOON

WF, 43, professional single Mom, few tattoos, loving, caring, spontaneous, romantic, likes art, music, walks, good food, bookstores. Seeking old fashioned gentleman, prefers tall, 43-55, who's independent, healthy self-esteem, good hygiene, outgoing, sociable, for friendship, romance, adventures, leading monogamous relationship. ☎336284

CASUAL DATING

Caring, friendly SF who enjoys dancing, travel, long drives exercise and more, would like to meet a gentleman, 40-49, for friendship and companionship. ☎322201

I'M WAITING FOR YOU!

SWF, 59, 5'7", 125lbs, N/S, likes watching movies, dance, walks on the beach. Seeking SM, race open, 55-70, a good listener, financially solvent, good sense of humor, for friendship and possibly LTR. ☎329702

SEEKS THE RIGHT ONE!

SWF, 50s, very caring, compassionate, classy, feminine, seeks nice gentleman, 49-59, to share dancing, traveling, long walks, the beach and more! possible LTR. ☎331622

YOU WON'T BE SORRY!

SF, I'm in my 40s, I'm described as friendly, captivating, motivated, feminine, works hard, seeks like-minded, nice gentleman, 40s-50s for possible LTR. Interests include: dancing, traveling, exercise and more. ☎331628

READY TO TAKE A CHANCE!

Ambitious woman, 50s, honest, goal-oriented, bright, hard-working, motivated, seeks similar gentleman, 50s, for dating leading to possible LTR. Please no games! ☎331630

TENNIS ANYONE?

Feminine woman, 50s, very friendly, honest, caring seeks single male, 50s, who's interested in tennis, camping, dancing the night away, beautiful beaches, experiencing new adventures and more! I'm seeking a sincere long-term relationship. ☎331632

ISO GENUINE PERSON

Fun-loving, smart, down-to-earth woman looking to meet a friend in Alameda and Contra Costa Counties. Let's get to know each other and enjoy life. Looking for someone in 45-60 age range, non-smoker; a genuine person, with good heart, who is honest. ☎331680

NATIVE AMERICAN ISO SAME

Native American woman, 55+, with quirky sense of humor, seeks Native American man, 36+, honest, caring, devoted, willing to laugh sometimes, for long-term relationship. ☎331681

GOOD TIMES TOGETHER

Friendly mature female, compassionate, has good values, likes music, dancing, dining out. Seeking a SM, 70+, for friendship and companionship. ☎332829

LET'S LAUGH TOGETHER!

Adorable SF, 40s, enjoys coffee shops, dining out, traveling. Seeking similar male, 40s to 50s, for friendship first leading to possible LTR. ☎332833

YOU FOUND ME!

SF, 40s, feminine, artistic, health-minded, enjoys music, the outdoors, the beach, dining out and trying new foods, hiking. Seeking similar male, for dating and maybe more. ☎332834

EUROPEAN WOMAN

SF, 50s, N/S, tri-lingual, classy, healthy, personable, I like to grow orchids, sailing, boating, traveling, long drives, the beach. Seeking a similar male, 40-59, for friendship leading to possible LTR. ☎332835

LET'S MEET

SF, 40s, adaptable, ambitious, friendly, caring, honest, feminine, optimistic, hardworking and compassionate. Enjoys music, dancing, traveling, reading, hiking, long drives and more. Seeking SM, 40-59, for possible LTR. ☎332973

THE ONE FOR ME?

SF, 40s, very friendly, outgoing, caring, intelligent with good values. Enjoys shopping, dancing, long drives, reading, the beach, biking, and more. Looking for man, 40-59, for long-term relationship. ☎332975

LET'S GET TOGETHER

Very caring, mischievous and personal single woman in the Petaluma area looking for a single man with similar interests, 40-60. I enjoy music, camping, shopping, dining out, walking, exercise and much more. ☎332976

CARING & COMPASSIONATE

SF, 50s, honest, healthy, motivated and hardworking. Interests: music, camping, dancing, traveling, hiking, walks, the beach, and coffee shops. Looking for a man 40-70 for friendship, dating or possible LTR. ☎332978

SEEKING MY BASHERT

Attractive, articulate, financially independent, observant DJF, 65, with open heart seeks same qualities in available, single/divorced/widowed Jewish man. ☎336110

> men seeking women

LET'S MEET

77-year-old retired Caucasian Christian high school teacher in Daly City wishes to meet and date a retired Caucasian lady for the object of marriage. I don't smoke, I'm a social dancer, play music in bands, own my own home and car and love my cat. ☎328838

A GREAT GUY

Straightforward, intelligent, down-to-earth SBM, 46, medium build, very outgoing, hard-working, enjoys quiet times and free time. Seeking SF, 30-50, for possible relationship. ☎329843

CASUAL RELATIONSHIP

SBM, 34, N/S, looking for intimate encounters with a sexual, cool female, 21-44. Just looking for some fun? Look no further. ☎329799

VERY CLASSY GUY

Well-educated, secure, stable PM, recently retired, down-to-earth, likes reading, flying, tennis, playing music, more. Would like to meet a very classy lady, 37-56, who has the same qualities, for lasting relationship. ☎331440

YOU FOUND ME!

Caring SWM, 40s, 5'8", 140lbs, N/S, with mild case cerebral palsy, seeks single female in her 30s, to share outdoor activities, dining out, long walks, running. I have run two half-marathons. Friendship first leading to possible LTR. ☎331626

VINTAGE EYEGLASSES

Attractive SWM, 56, has a fetish for single, never-married, non-smoking women who wear vintage eyeglasses, super winged jeweled cat eyed, similar to those from the late 60s-early 70s, or spectacles. ☎333345

TIRED OF SOAP OPERAS?

Want your own fantasy man? good-looking DWM, 46, seeks female, 55+, for fun and new adventures. ☎334056

LIFE IS AN ADVENTURE

Adventurous SWM, 50, tall, dark hair, handsome, intelligent with green eyes, outdoorsman with a romantic side looking for single woman to enjoy all that life has to offer and enlighten our horizons together. I love the outdoors and travel (beach, mountains, etc.) lets have some fun! Sausalito. ☎334401

LET'S MEET AND TALK

SHM, 21, would like to meet a female, 19-28, for friendship possibly leading to more if we hit it off! ☎334467

SEEKS ONE SPECIAL LADY

WM, 54, monogamous, hiker, ballroom dance, writer, singer, graduate degree, no church, giver, prolonged kissing, meditation, kind thoughts-words-actions, with 9-year-old son. Walnut Creek. ☎334892

A GENTLE STYLE...

Because I love. SWM, 60, 5'11", handsome, good values, looks ten years younger, seeking woman for friendship, maybe more. Enjoy city walks and going to Marin Co. ☎319190

SEEKS A KIND WOMAN

DWM, 52, brown hair, brown eyes, single dad, has one young daughter, seeks a SF, who would be my best friend to share time with me and my daughter, go to family events, museums, parks, leading to a serious relationship. ☎336412

AMBITIOUS MAN

SM, 50s, friendly, goal-oriented, caring, honest, optimistic, with good values, loves music, surfing, beaches, travel, just watching tv. Seeking SF, late 30s-late 40s, who enjoys the same, for LTR. ☎328999

LET'S HAVE FUN TODAY!

Friendly SWM, honest, healthy, motivated, kind, seeks similar woman, 40-59, to share outdoor activities, hiking, biking, photography, friendship first, maybe LTR. ☎331623

SEEKING POSSIBLE LTR

SWM, 20s, very hard-working, easygoing, clean-cut, good values, flexible, ISO easygoing female in her 20s, to go dating, long drives, having fun outdoors, camping and more. ☎331624

SEARCH NO FURTHER!

Sincere SWM, 40s, seeks SF (Caucasian only), 22-39, to share traveling, long walks, biking, outdoor fun, togetherness, beaches, for friendship maybe more. ☎331627

BOYISHLY CHARMING

Caring gentleman, in my 60s, seeks a nice, healthy woman, 50s-60s, to share outdoor activities, walks, dining out, skiing, traveling together, outdoor adventures, museums. Friendship first leading to possible LTR. ☎331629

RESPOND TO ADS BY CALLING 1-900-226-7086 \$2.29/MIN 18+
OR RESPOND BY CREDIT CARD, CALL 1-877-337-3292
PLACE YOUR OWN AD 1-877-895-7996
CHECK US OUT ONLINE SFBGCONNECTIONS.COM

LET'S GO OUT AND HAVE FUN!

Ambitious single man, 50s, motivated, intelligent, seeks similar woman, 40-60, for dating leading to possible LTR. ☎332828

CIRCLE THIS AD

SWM, 50s, very caring, healthy, honest, ISO nice woman, 50-59, to enjoy outdoor activities, long walks, traveling, exercise, leading to possible LTR. ☎332831

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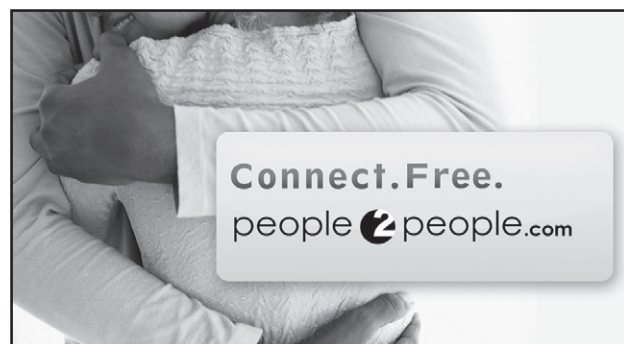
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